

LA Phil

MARCH 2022

WALT DISNEY
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performances
MAGAZINE

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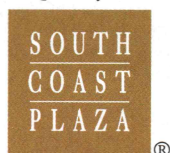


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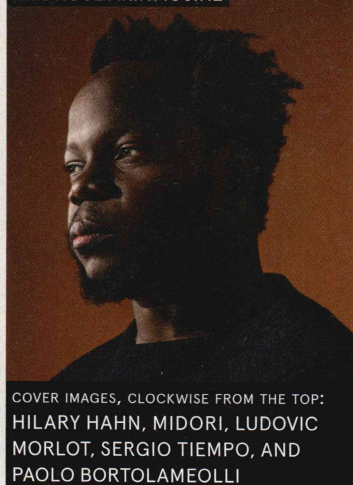
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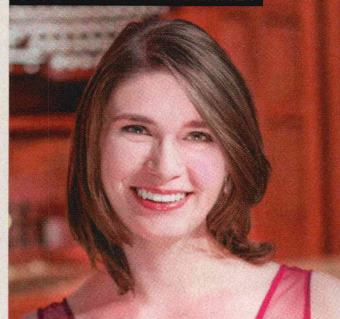
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WELCOME!

This month we are announcing details of our 2022/23 season at Walt Disney Concert Hall. We are incredibly proud of what the season has to offer. Many of our festivals in 2022/23 are very timely, from the second year of the Pan-American Music Initiative to a celebration of Black women artists and their support of each other. Other concerts you might find are timeless, featuring musical ideas that still resonate long after they first took form.

Some things, though, can be both timely and timeless. Next month, Gustavo Dudamel in partnership with Deaf West Theatre will lead Beethoven's *Fidelio* in a brand-new production created for both Deaf and hearing audiences. This semi-staged opera will be told both through the composer's music sung by hearing vocalists and the expressive gestural poetry of sign language by Deaf actors. Gustavo is passionate about this project that explores a universal search for communication and connection that motivates all artistic expression. In both this season and the next, we invite you to take part and find what moves you.

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GUSTAVO DUDAMEL

Music & Artistic Director, *Walt and Lilly Disney Chair*

Gustavo Dudamel is driven by the belief that music has the power to transform lives, to inspire, and to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, Dudamel has introduced classical music to new audiences around the world and has helped to provide access to the arts for countless people in underserved communities. As the Music & Artistic Director of the Los Angeles Philharmonic, now in his 12th season, Dudamel's bold programming and expansive vision led *The New York Times* to herald the LA Phil as "the most important orchestra in America—period."

Over the course of the COVID-19 pandemic, Dudamel has committed even more time and energy to his mission of bringing music to people across the globe, firm in his conviction that the arts play an essential role in creating a more just, peaceful, and integrated society. A landmark event was the highly anticipated launch of *Symphony*, a touring virtual reality project in collaboration with "la Caixa" Foundation that features Dudamel and 101 musicians from 22 countries in a state-of-the-art, immersive VR film experience. The free touring exhibition, housed in two mobile pop-up cinemas, launched in Barcelona and will travel to hundreds of towns across Spain and Portugal in order to allow tens of thousands of people to have access to the power of symphonic music.

In April 2021, it was announced that Dudamel would join the Paris Opera as its next Music Director, for six seasons beginning in August 2021. Dudamel has led more than 30 staged, semi-staged, and concert productions across the world's major stages, including five staged

productions with Teatro alla Scala, productions at the Berlin and Vienna State Operas, the Metropolitan Opera in New York, and 13 operas in Los Angeles, with repertoire ranging from *Così fan tutte* to *Carmen*, from *Otello* to *Tannhäuser*, from *West Side Story* to contemporary operas by composers like John Adams and Oliver Knussen. As part of his inaugural season as Music Director of the Paris Opera, in fall 2021 Dudamel will conduct performances of Puccini's *Turandot* and Mozart's *Le nozze di Figaro*.

Following his U.S. debut with the Los Angeles Philharmonic at the Hollywood Bowl in 2005, Dudamel became the orchestra's music director starting in the 2009/10 season, and under his direction the LA Phil has secured its place as one of the leading orchestras in the world. Inspired by *El Sistema*, Dudamel, the LA Phil, and its community partners founded YOLA (Youth Orchestra Los Angeles) in 2007, now providing 1,300 young people with free instruments, intensive music instruction, academic support, and leadership training. In fall of 2021, YOLA opened its own permanent, purpose-built facility: The Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by architect Frank Gehry.

One of the few classical musicians to become a bona fide pop culture phenomenon, Dudamel conducted Bernstein's iconic score for Steven Spielberg's new adaptation of *West Side Story*. His extensive, multiple-Grammy Award®-winning discography includes 57 releases, including recent Deutsche Grammophon LA Phil recordings of the complete Charles Ives symphonies and Andrew Norman's *Sustain* (both of



"THE RARE CLASSICAL ARTIST TO HAVE CROSSED INTO POP-CULTURE CELEBRITY."

— *The New York Times*' Zachary Woolfe and Laura Cappelle

which won the Grammy Award® for Best Orchestral Performance).

Dudamel's advocacy for the power of music to unite, heal, and inspire is global in scope. Shaped by his transformative experience as a youth in Venezuela's immersive musical training program *El Sistema*, he created the Dudamel Foundation in 2012 with the goal "to expand access to music and the arts by providing tools and opportunities for young people to shape their creative futures."

For more information about Gustavo Dudamel, visit his official website at gustavodudamel.com and Dudamel Foundation at dudamelfoundation.org.

LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil—recognized as one of the world's outstanding orchestras—is leading the way in groundbreaking and diverse programming, on stage and in the community, that reflects the orchestra's artistry and demonstrates its vision. 2021/22 marks the orchestra's 103rd season.

More than 250 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall, The Ford, and the famed Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl, host to the finest artists from all

genres of music. Situated in a 32-acre park and under the stewardship of the LA Phil since December 2019, The Ford presents an eclectic summer season of music, dance, film, and family events that are reflective of the communities that comprise Los Angeles.

The orchestra's involvement with Los Angeles extends far beyond its venues, with wide-ranging performances in the schools, churches, and neighborhood centers of a vastly diverse community. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles), inspired by Venezuela's revolutionary *El Sistema*. Through YOLA, the LA Phil and its community partners provide free instruments, intensive music instruction, and leadership training to nearly 1,300 students from underserved neighborhoods, empowering them to become vital citizens, leaders, and agents of change. In fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by architect Frank Gehry.

The orchestra also undertakes

tours, both domestically and internationally, including regular visits to New York, London (where the orchestra is the Barbican Centre's International Orchestral Partner), Paris, and Tokyo. As part of its global Centennial activities, the orchestra visited Seoul, Tokyo, Mexico City, London, Boston, and New York. The LA Phil's first tour was in 1921, and the orchestra has made annual tours since the 1969/70 season.

The LA Phil has released an array of critically acclaimed recordings, including world premieres of the music of John Adams and Louis Andriessen, along with Grammy® Award-winning recordings featuring the music of Johannes Brahms, Charles Ives, and Andrew Norman. Deutsche Grammophon has released a comprehensive box set in honor of the orchestra's Centennial.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity. Their names are: Georg Schnéevoigt (1927-1929); Artur Rodziński (1929-1933); Otto Klemperer (1933-1939); Alfred Wallenstein (1943-1956); Eduard van Beinum (1956-1959); Zubin Mehta (1962-1978); Carlo Maria Giulini (1978-1984); André Previn (1985-1989); Esa-Pekka Salonen (1992-2009); and Gustavo Dudamel (2009-present).

“SO FAR AHEAD OF OTHER AMERICAN ORCHESTRAS THAT IT IS IN COMPETITION MAINLY WITH ITS OWN PAST ACHIEVEMENTS.”

— *The New Yorker's* Alex Ross



LOS ANGELES PHILHARMONIC

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Conductor Emeritus

Esa-Pekka Salonen
Conductor Laureate

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First Associate Concertmaster
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Associate Principal
Kristine Whitson
Johnny Lee

Dale Breidenthal
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Chao-Hua Jin
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Nickolai Kurganov
Varty Manouelian
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Suli Xue
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Dale Hikawa
Silverman
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Ben Ullery
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Meredith Snow
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Jarrett Threadgill*

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Ben Hong
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Dahae Kim
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Jonathan Karoly

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Barry Gold
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Principal
Michele and Dudley Rauch Chair

Burt Hara
Associate Principal

Andrew Lowy
David Howard

E-Flat Clarinet

Andrew Lowy

Bass Clarinet
David Howard

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Shawn Mouser
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Ann Ronus Chair

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The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.

NEW FACES IN THE LA PHIL

The Los Angeles Philharmonic has welcomed several new members since the start of the year.

ELYSE LAUZON



Joining us in January, **Elyse Lauzon** was appointed Fourth Horn in October 2021. Prior to this appointment, she held positions in the San Diego Symphony, the Pacific Symphony, and the Sarasota Orchestra.

A native of Long Island, New York, Elyse studied with Erik Ralske of the Metropolitan Opera Orchestra throughout high school. She attended the Colburn Conservatory of Music for her Bachelor of Music degree and Professional Studies Certificate, studying

with Andrew Bain and David Krehbiel, and Northwestern University for her Master of Music degree, studying with Gail Williams and Jonathan Boen.

Elyse has performed with the Chicago Symphony Orchestra, Philadelphia Orchestra, and Atlanta Symphony Orchestra. She has attended several music festivals, including the Cabrillo Festival of Contemporary Music, St. Barts Music Festival, Aspen Music Festival, Tanglewood, and Music Academy of the West.



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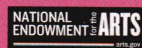
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Joining the first-violin section last month, **Ashley Park** is a graduate of the Juilliard School, where she served as concertmaster of the Juilliard Orchestra, collaborating with esteemed conductors including Barbara Hannigan, David Robertson, and Gerard Schwartz. She has also performed with the Princeton Symphony Orchestra as the visiting Principal Second Violin, the New York Classical Players, the Verbier Festival Orchestra, and as a substitute with the New York Philharmonic.

Ashley made her solo debut at age five and has since received numerous accolades and awards, including first prize at the New York Music Competition for four consecutive years. She has performed as a soloist, chamber musician, and orchestra player at Carnegie Hall, throughout Lincoln Center, as well as on stages across Europe, Asia, and New Zealand, including the Verbier Festival.

Throughout her life, Ashley has been committed to giving back to her community and has given performances in senior centers, hospitals, and rehabilitation facilities. In her free time, you can find Ashley practicing yoga, playing golf, or trying her best to stay away from TikTok and YouTube.

Joining the second-violin section this month, **Jung Eun Kang** is a versatile musician who has performed across the United States and South Korea as a soloist, chamber musician, and orchestra player. Born in South Korea, she has been the recipient of many top prizes at several national competitions, including the Sung Jung Competition, the 30th Busan Music Competition, and the Sejong Arts and Culture Foundation Competition. In 2019, as a winner of the Woolsey Concerto Competition, she appeared as a soloist with the Yale Philharmonia under the direction of Ludovic Morlot. She was a fellow at the New World Symphony from 2019 until she joined the Los Angeles Philharmonic.



ASHLEY PARK



JUNG EUN KANG

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José González

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José González
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TUESDAY
MARCH 15, 2022 8PM

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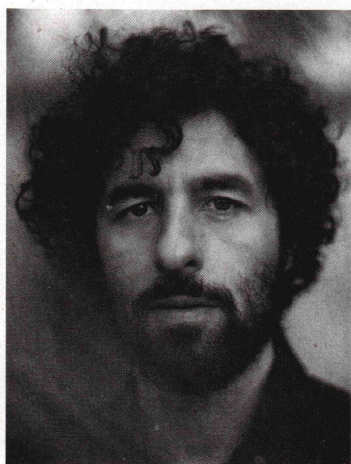
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José González

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JOSÉ GONZÁLEZ

José González is in a class by himself. Hailed by *Rolling Stone* as “someone whose subtle, carefully crafted music delivers rewards to listeners who know how to wait,” González’s stellar career can only be described as a dream. From selling out tours on virtually every continent to headlining prestigious festivals

around the world to being asked to perform at 2020’s Nobel Prize Award Ceremony and seeing his recorded music exceed one billion streams, González is one of the most exciting and in-demand touring artists working today. Whether appearing alone with his guitar, with a 20-piece orchestra, with his band The Brite Lites, or choosing between duo and trio formats, his performances are never merely shows—they are events. And González has every intention of continuing this tradition as he prepares his fully solo tour in support of his fourth studio album, *Local Valley*.

The visionary singer-songwriter/guitarist’s first album to contain songs in all of the languages he speaks (English, Spanish, and Swedish), *Local Valley* provides a welcome reminder of the Gothenburg, Sweden-based artist’s understated appeal

and unabashed intimacy, a quality *Billboard* praised as “one of the most recognizable sounds in indie rock.” The album finds González once again armed with just a handful of nylon-stringed Spanish guitars, yet this time, technology did creep into the proceedings.

“I allowed myself to loop guitars as I aim to do live with pedals,” González says, “and in my head, I was hearing how each track would fit with an orchestra (The String Theory) or my five-piece band (The Brite Lites), with whom I’ve been touring on and off the last decade.”

Four albums in, *Local Valley* finds José González, in the words of his new song “Visions,” still “imagining the worlds that could be / Shaping a mosaic of fates / For all sentient beings.” With *Local Valley*, José González once again proves that music doesn’t need to be loud to be heard.



JESS WILLIAMSON

The Texas-born, L.A.-based singer and songwriter Jess Williamson makes deeply felt songs that orbit around her powerful voice, a voice that's strong and vulnerable, big-room flawless, quietly ecstatic, and next-to-you intimate. In her most recent work, *Sorceress*, that voice is surrounded by a deep-hued kaleidoscope of dusty '70s cinema, '90s country music, and breezy West Coast psychedelia.

Williamson grew up in the suburbs of Dallas. An only child, she was raised by music-loving parents on a healthy diet of Bonnie Raitt, Van Morrison, and KT Oslin. A lifelong singer and performer, her earliest memories are of putting on

concerts for the other kids on the playground at recess.

While attending the University of Texas, Williamson began to find her footing as an artist in the DIY and student-run art and music spaces of Austin, Texas. A photojournalism major, she interviewed and photographed bands for the school newspaper and hosted a radio show on KVRX, the student-run radio station. But quietly, she had an insistent pull to pursue music herself. In her last year of school, following an impulse after seeing Austin's Ralph White play the banjo at a house show in her friends' basement, Williamson took up banjo lessons at South Austin Music and soon after was writing songs and making home recordings. After graduating, she moved to NYC to attend an MFA Photography program at Parsons, but after a couple of semesters, she realized that the call to pursue a career in music was too big to ignore, and she dropped out.

She'd started a band in NYC called Rattlesnake with another friend from Texas: Williamson played banjo, her bandmate played electric guitar, and they both sang. They played their first show at the now defunct Brooklyn venue Death by Audio, in March of 2010. A few months later, drawn by her larger hometown community,

she moved back to Austin to focus on her solo project.

For the next couple of years, she was active playing and booking shows in the Austin music scene, and self-released records on her own Brutal Honest imprint: her debut EP, 2011's *Medicine Wheel/Death Songs*, 2014's *Native State*, and 2016's *Heart Song*. Along the way, she began incorporating guitar and piano into her songwriting and live shows.

In 2016, she relocated to Los Angeles, a move that proved to be life changing. Inspired by the new environment and the deep introspection that can come from being alone in a foreign land, she wrote the album *Cosmic Wink*, which was recorded the following year in Dripping Springs, TX, and became her first release on a record label—Mexican Summer—in 2018.

Her fourth album, *Sorceress*, also on Mexican Summer, arrived in the spring of 2020. It was written in Los Angeles, recorded at Gary's Electric in Brooklyn, NY, and finished at Dandysounds in Dripping Springs, Texas, where she recorded *Cosmic Wink*. While she's stayed true to her deep-country roots, the music's grown in its ambitions. It's her biggest, most assured collection to date, and a true document of the hard work paying off.

Midori

Midori, violin
Özgür Aydin, piano

WEDNESDAY
MARCH 16, 2022 8PM

MOZART Violin Sonata No. 21 in E minor, K. 304
Allegro
Tempo di menuetto

SCHUMANN Sonata for Violin and Piano No. 2 in D minor,
Op. 121
Ziemlich langsam—Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

INTERMISSION

BACH Violin Sonata in E minor, BWV 1023
[no tempo indication]
Adagio ma non tanto
Allemande
Gigue

SKALKOTTAS Little Suite No. 2
Poco lento—Moderato mosso
Andante
Allegro vivace—Presto

BRAHMS Violin Sonata No. 3 in D minor, Op. 108
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Moritaka Kina is
chief piano technician
for the Los Angeles
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VIOLIN SONATA NO. 21 IN E MINOR, K. 304

Wolfgang Amadeus Mozart
(1756–1791)

Mozart wrote about 35 sonatas for keyboard and violin, including some that were left unfinished. He wrote the first when he was six and the last in 1788, three years before his death. Only one is in a minor key, the Sonata in E minor, K. 304, written in 1778 in Paris. The minor tonality gives this music a dignity and gravity unusual in the sequence of his violin sonatas, and though this music was composed when Mozart was only 22, it is universally regarded as one of his finest chamber works.

Accompanied by his mother, Mozart had set out from Salzburg in September 1777 in search of the position his father was sure would bring him fame. Mozart did not return until January 1779, and the journey—which had taken him through Mannheim, Paris, and Munich—can hardly be regarded as a success: Mozart spent too much money and found no position at all. The true cataclysm, though, was that his mother became ill and died in Paris in July 1778. It was left to the young composer to send his father the news and then to make his way back to Salzburg with nothing to show for his 16-month absence.

He had, however, written seven violin sonatas during this trip, and he published six of these in Paris. The first four were written in Mannheim, but the final two were composed in Paris sometime in 1778. The Sonata in E minor is wistful music, full of a depth of feeling absent from the other five sonatas, and few commentators have been able to resist associating it with the death of Mozart's mother, though there is no way to know whether it was written before or after her final illness.

Like most of the other sonatas from this set, it is in only two

movements. The Allegro takes its character from the somber opening theme, played in unison by violin and piano. The jaunty second subject, first announced by the piano, does little to change the mood, and the opening theme dominates the movement. Mozart marks the second movement *Tempo di Menuetto*, but this music is far more serious than most minuets. Solo piano plays the gravely graceful opening melody, and soon the two instruments take turns with it—this melody returns continually. At the center of the movement, though, Mozart shifts to E major, and this measured, calm section (Mozart marks it *dolce*) is the true glory of a glorious sonata. Over two hundred years after this music was written, it is difficult to disagree with Alfred Einstein's claim that the Sonata in E minor is "one of the miracles among Mozart's works." —**Eric Bromberger**

VIOLIN SONATA NO. 2 IN D MINOR, OP. 121

Robert Schumann (1810–1856)

The creations of Schumann's final years—say, from 1850, after the "Rhenish" Symphony, through 1854, when he stopped composing—are generally regarded as the products of a disordered mind and therefore inferior, for the most part even worthless. Harsh judgments, to be sure.

The catalog for those years includes large choral works, songs and solo piano pieces, the Cello Concerto, the Violin Concerto, and in the realm of chamber music, the Piano Trio in G minor, the *Märchenbilder* for viola and piano, and his three Sonatas for Violin and Piano.

The first two Sonatas for Violin and Piano were written in 1851–52. Both were dedicated to Ferdinand David, the concertmaster of the Leipzig Gewandhaus Orchestra under Mendelssohn.

When Schumann had to be expansive, that is, working in the larger forms uncongenial to him in earlier times, he could create gold—but it was often embedded in lead: what some listeners may find "wrong" with the D-minor Sonata is that for most of its duration the violin remains in its middle register, cheating us—if that's the word—of the soaring quality we associate with the instrument. Then, too, that vast opening movement may offer more than the allowable frequency of doublings of the violin and the piano's bass, further evidence of the darkish nature of the music—minor keys color all four movements—and hardly in accord with the sort of give-and-take balance of piano and violin that Beethoven established virtually from the outset in his duo sonatas and that would be recalled by Brahms.

But there is just as much to engage the ear, if we—and the executants—aren't preoccupied with the composer's struggle to make his materials cohere. There are songs everywhere here, not the sweet tunes of the 1840s, but anxiety-ridden, often incomplete ones, beginning with the yearning second theme of the opening movement's principal section.

The thematic joining of the two middle movements is a particularly happy inspiration, with the scherzo (marked *Sehr lebhaft*—very lively), in B minor, introducing before its conclusion the exquisitely simple G-major theme of the ensuing movement (*Leise, einfach*—softly, simply), where it is announced in gentle, haunting violin pizzicatos.

The finale is a stormy affair, with great piano clusters trying to obscure the violin's D-minor theme. But the final transformation of that theme into a heroic D major finds the two instruments achieving the balance that has thus far eluded them in this gloriously imperfect work. —Excerpt from a note by **Herbert Glass**

SONATA IN E MINOR, BWV 1023

Johann Sebastian Bach
(1685–1750)

Solo keyboard pieces aside, the bulk of Bach's surviving instrumental works dates from his time in Cöthen (1717–23), where he had good instrumentalists available and no demand for liturgical compositions. A capable violinist himself and thoroughly familiar with trend-setting Italian models, Bach undoubtedly wrote much more chamber music than has come down to us.

He was not, however, much attracted to the sonata for solo instrument with continuo accompaniment (improvisation over a notated bass line, with the appropriate chords indicated). As a group, Bach's violin and continuo works show the influence of Corelli and his Italian contemporaries in their clear structures, logical harmonic patterns, use of fugal techniques, and, especially, in their avoidance of virtuosity for its own sake.

This is readily apparent throughout the Sonata in E minor, as the violin and keyboard swap material back and forth in buoyant counterpoint. Less obvious is Bach's subtle skill at thematic transformation and motivic development, to use terms generally considered anachronistic in this music, and his moments of pulse-defying syncopation and metrical shifts.

The structure of the Sonata in E minor is quite conventional. It is notable for its toccata-like opening, followed by a lyrical *Adagio ma non tanto*, a harmonically sophisticated Allemande, and a jaunty Gigue. —Compiled from materials in the Philharmonic's archive

LITTLE SUITE NO. 2

Nikos Skalkottas (1904–1949)

Greek violinist and composer Nikos Skalkottas is well known for his diversity of musical styles and compositional methods that range from traditional Greek melodies to the use of 12-tone serialism. Early accounts by his contemporaries describe Skalkottas as a loner who feared ridicule for his eccentric musical taste. Unfortunately, his works, which are now highly regarded by modern music scholars and artists, were relatively unknown until after his death in 1949.

Generally, Skalkottas favored 12-tone technique in several of his works for violin, as in his "Petite Suite No. 2 for Violin and Piano." The work was composed in 1946, the same year Skalkottas married pianist Maria Pangali. Comprised of three distinct movements, the suite contains instances of dramatic flair and virtuosic passages that make a captivating impression despite being predominantly atonal.

—M. Nathalie Hristov © 2011, reprinted with kind permission of Centaur Records, Inc.

VIOLIN SONATA NO. 3 IN D MINOR, OP. 108

Johannes Brahms (1833–1897)

The key of D minor was one that Brahms rarely used in his large-scale instrumental works, and one is left to wonder whether the towering shadow of Beethoven's Ninth Symphony—in D minor—had anything to do with his caution in settling into that tonality.

Clearly the tonality aroused Brahms' most dramatic instincts, yielding music of great urgency, strength, and emotional intensity.

The D-minor Sonata (1888), Brahms' last of three works for the violin-piano duo and the most muscular of the set, represents the composer at the height of his powers. With all of his symphonies and concertos behind him, and with only a relatively small number of compositions yet to come from his serious and still careful pen, Brahms shows himself to be a master intellect and craftsman, here in complete control of his distinctive materials. Indeed, in the first movement, the composer's methods become an object lesson in Classic-Romantic procedures.

The dominant elements of the movement are very nearly all contained within the first four measures: three ideas in the violin—an ascending fourth, a falling eight-note figure, and a long-held note followed by a quick note—and, the fourth, the piano's accompanying line in staggered (thus restless) single notes an octave apart. It is these highly concentrated motifs, so mysterious in their first appearances, which are put through a huge variety of compositional and emotional transformations. The most remarkable of these is in the development section, where the piano intones a pedal point on "A" for 46 measures, above which both violin and piano rhapsodize in a succession of keys. This dramatic procedure occurs again at movement's end, where, however, the action moves from the storms of D

minor to the sunshine of D major.

The latter tonality is maintained for the Adagio second movement, a place of tenderness (and only momentary passion) that gives appropriate respite from the strenuous activity of the preceding movement.

The Scherzo movement peers with no little wit and élan from inside its minor-keyed façade (F-sharp minor), like a provocative child making all manner of expressions out of its exceedingly simple thematic physiognomy.

The finale is kaleidoscopic in its changing moods, which range from impetuosity to Hungarian pensiveness to chorale-like calm. Through it all, we have Brahms at his most impressive, at his most compelling. —Excerpt from a note by **Orrin Howard**

ABOUT THE ARTISTS



MIDORI

Midori is a visionary artist, activist, and educator who explores and builds connections between music and the human experience and breaks with traditional boundaries, which makes her one of the most outstanding violinists of our time. She has performed with many of the world's most prestigious orchestras and has collaborated

with world-renowned musicians including Leonard Bernstein, Yo-Yo Ma, and many others.

As someone deeply committed to furthering humanitarian and educational goals, she has founded several non-profit organizations: the New York City-based Midori & Friends; MUSIC SHARING, based in Japan; Partners in Performance (PiP), which helps to bring chamber music to smaller communities in the U.S.; and the Orchestra Residencies Program (ORP), which supports American youth orchestras. In recognition of her work as an artist and humanitarian, she serves as a United Nations Messenger of Peace, and, in 2021, she was named a Kennedy Center Honoree.

She began her 2021/22 season with the Festival Strings Lucerne and will appear with orchestras in Atlanta, New Mexico, Phoenix, Austin, Kansas City, and Palm Beach, in U.S. recitals, and on

tour throughout Europe and Asia. She will perform Detlev Glanert's Violin Concerto No. 2 with the Royal Scottish National Orchestra (world premiere) and with the NDR Elbphilharmonie Orchestra.

The most recent release in Midori's diverse discography is Beethoven's Violin Concerto coupled with the two Romances, recorded with the Festival Strings Lucerne (2020, Warner Classics).

Midori was born in Osaka in 1971 and began her violin studies with her mother, Setsu Goto, at an early age. In 1982, conductor Zubin Mehta invited the then 11-year-old Midori to perform with the New York Philharmonic in the orchestra's annual New Year's Eve concert. Midori holds academic positions at the Curtis Institute of Music and the Peabody Institute. She plays the 1734 Guarnerius del Gesù "ex-Huberman" and uses four bows: two by Dominique Peccatte, one by François Peccatte, and one by Paul Siefert.



ÖZGÜR AYDIN

Turkish-American pianist Özgür Aydın made his major concerto debut in 1997 in a performance of Brahms' Piano Concerto No. 1 with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo—recognition that has since served as the basis for an

active and diverse international performing career. He is also a laureate of the Cleveland International Piano Competition.

The artist has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra in London, the Simón Bolívar Youth Orchestra of Venezuela, Slovak State Philharmonic, and Canada's Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia, and Edinburgh. He is a guest at many prestigious venues, including New York's Carnegie Hall, London's Wigmore Hall, Munich's Herkulesaal, and Tokyo's Suntory Hall.

Özgür Aydın has made recordings of solo piano works by Beethoven, Schumann, Chopin, Liszt, and Rachmaninoff for the European labels Videal and Yapi Kredi. His performances of the complete cycles of Beethoven's piano sonatas and concertos, as

well as Bach's *Well-Tempered Clavier*, have been highly praised by the critics.

He is also a dedicated chamber musician, enjoying recurrent collaborations with violinists Midori and Kolja Blacher, cellist Clemens Hagen, violist Naoko Shimizu, and members of the Berlin Philharmonic. A new recording with Midori consisting of works by Bloch, Janáček, and Shostakovich was released in fall 2013 on Onyx Classiscs.

Born in Colorado to Turkish parents, Aydın began his music studies with Prof. Kartal at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Prof. Kammerling at the Hanover Music Academy. He has also received valuable instruction from artists such as Tatiana Nikolaeva and András Schiff.

Özgür Aydın lives in Berlin.

ozguraydin.com

Hilary Hahn Plays Barber

Los Angeles Philharmonic

Paavo Järvi, conductor

Hilary Hahn, violin

FRIDAY

MARCH 18, 2022 11AM

SATURDAY

MARCH 19 8PM

SUNDAY

MARCH 20 2PM

Arvo PÄRT

Silhouette (c. 9 minutes)

BARBER

Violin Concerto, Op. 14 (c. 25 minutes)

Allegro

Andante

Presto in moto perpetuo

Hilary Hahn

INTERMISSION

DVOŘÁK

Symphony No. 7 in D Minor, Op. 70 (c. 35 minutes)

Allegro maestoso

Poco adagio

Scherzo: Vivace

Finale: Allegro



ROLEX

Official Timepiece of the
Los Angeles Philharmonic

Classical Partner:

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These performances are
generously supported in
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Violin Fund**.

Saturday's performance
is made possible by the
generous support of the
**Elaine and Bram Goldsmith
Great Artists Fund**.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Programs and artists subject to change.

AT A GLANCE

Architecture and music have intertwined since ancient times. "Music is liquid architecture and architecture is frozen music," German poet Johann Goethe famously declared. Common to both arts are basic concepts: rhythm, texture, harmony, proportion, dynamics. The blueprints for the Eiffel Tower inspired Arvo Pärt to erect *Silhouette*, where he welds his trademark mystical "tintinnabulation" (bells, chimes, percussion) together with an urban waltz to mirror the tower's rational steely elegance. Dvořák was moved to write his earthy and unusually somber Seventh Symphony

when he saw crowds arriving at Prague's imposing train station for a concert in support of Czech nationalism.

Like Dvořák, Samuel Barber revered the music of Brahms, whose influence hovers over the warm, humane lyricism of his early Violin Concerto, constructed with traditional but enduring materials: lilting melodies, piquant harmonies, and a keen sense of proportion. Years later, Barber would confront architecture's awesome power when asked to compose the first opera (*Antony and Cleopatra*) staged at the new Metropolitan Opera House. —Harlow Robinson

SILHOUETTE

Arvo Pärt (b. 1935)

Composed: 2009

Orchestration: percussion (crotali, vibraphone, chimes, triangle, suspended cymbal, sizzle cymbal, piatti, tam-tam, bass drum) and strings

First LA Phil performance:

March 18, 2022

The first impulse to write this work came from my spontaneous reaction to Paavo Järvi's first-class interpretations of my work, which I had heard on one of his CDs. I called him immediately to tell him of my enthusiasm, and thus discovered he was about to take on a new role as head conductor at the Orchestre de Paris. I was filled with the irresistible urge to write something for this occasion, for his "new orchestra." In the course of the telephone call, it emerged that Paavo Järvi agreed. I immediately thought of Gustave Eiffel and his work, of a homage to a great architect. I was very happy to hear that the orchestra reacted positively to my idea.

A splendid book of illustrations of the plans and blueprints for the Tower lay on my desk, captivating me. I was impressed and inspired in many different ways by Eiffel's artistic vision, by his combination

of sober rationality and elegance. From the perspective of a composer, Eiffel's tower has many features that compare to the structure of a piece of music—the connections between the structural elements, the transparency of the construction, and much more. Even stasis, such an important aspect of architecture, is also a key element of a piece of music.

As regards my work *Silhouette*, the piece came out short and light, like a dance, a waltz, something dizzying—perhaps like the winds which caress this pointed colossus. —Arvo Pärt

VIOLIN CONCERTO, OP. 14

Samuel Barber (1910–1981)

Composed: 1939

Orchestration: 2 flutes (2nd=piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, snare drum, timpani, piano, strings, and solo violin.

First LA Phil performance:

July 7, 1981, Michael Tilson Thomas conducting, with Isaac Stern, soloist.

Samuel Barber's death in 1981 at the age of 70 deprived America of one of its most distinguished and consistently successful composers of serious music. Something of an

oddity in our society, Barber was able to live comfortably from the fruits of his creative activities alone. In contrast to the majority of his colleagues who have to "moonlight" in various other musical capacities, he was able to devote himself to composing almost from the auspicious start of his career.

In the 1930s, with atonality and the 12-tone technique pressing for consideration, Barber's traditionalism was welcomed with enthusiasm. In his works were all the comforting qualities valued by the large public, for Barber was in possession of a craftsmanship that extended to all the elements of music: his melodies are natural and expansive (and that there were melodies at all was enough cause for rejoicing); the rhythms varied and vital; the harmonies just pungent enough; and his orchestration, like that of Brahms (the composer in whose steps Barber seems to have followed), does not call attention to itself, but is nonetheless distinctive for being perfectly suited to the musical thought at hand. In short, skill, taste, and seriousness inform Barber's music at every turn.

The last element—seriousness—figures as one of the composer's most unvarying characteristics. Some people are born middle-aged. Samuel Barber, as viewed

through his music, was one of these. When at age seven he wrote his first piece and titled it *Sadness*, the die was cast. If not sadness, then an elegiac lyricism pervades much of his music. Typical of this emotional climate are the first two movements of the Violin Concerto, which revolve in an orbit of pensive, plangent songfulness. Even when this mold is broken for a fast and virtuosic final movement, the music is hardly frivolous; it is still notably serious.

The Violin Concerto was composed in 1939 on commission by a wealthy businessman for a protégé, who, because he thought the first two movements not brilliant enough and the finale too difficult, never played the work. It was premiered by Albert Spalding in 1941. The first movement is nearly singular in its lyrical approach. The expansive main theme, presented immediately by the violin—an extended melody containing several distinctive rhythmic figures—dominates the movement. In contrast to this long-breathed lyricism, a secondary theme of a simple, folk-like character tries for perkiness and very nearly achieves it. The alternation of these two themes, at times in varied tempos and orchestration (in which the piano adds a distinctive color), but with only a minimum of dramatic conflict, fleshes out a movement which emits an aura of Brahmsian reflection and Straussian poignance.

The second movement is even more inward than the first, beginning with the moody first theme in oboe. However, there are some marked tensions along the way; and also some quasi-Orientalisms that bear surprising echoes of Rachmaninoff.

The vital last movement presents Russianisms of another persuasion—namely, the grotesquerie of Shostakovich and Prokofiev. Syncopations and counter-rhythms enhance the

diabolical atmosphere of the perpetual motion whirlwinds in which the violin participates brilliantly virtually throughout. In the concluding measures, the violin's rhythm becomes ever more precipitous (triplet eighths change to sixteenths), and the movement ends in a burst of brilliance. —Orrin Howard

SYMPHONY NO. 7 IN D MINOR, OP. 70 Antonín Dvořák (1841–1904)

Composed: 1884

Orchestration: 2 flutes (2nd=piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

First LA Phil performance: April 2, 1959, Arturo Basile conducting

During his life, Antonín Dvořák enjoyed the lofty position of a widely accepted, honored, and revered composer. After he died, however, he went through a ratings slump. In more recent years, though, the tide has turned, he has come into his own again, and his earlier elevated stature seems to have taken solid hold.

One of the works that has put to rest any reservations about Dvořák's stature and has defined absolutely his mastery is his Seventh Symphony. It is the most dramatic and austere of his nine symphonies, but even so, no traumas, no breast-beating, no neurotic despair are there to tell of a soul tortured or a psyche frenzied. Rather, this is superbly adjusted, intensely expressive music in which melodies appear in almost limitless supply, music fired by a vigorous and/or lyrical Bohemian spirit, warmed by tenderness but never smothered by sentimentality. Dvořák's command of orchestration and of classical form completes the case for this

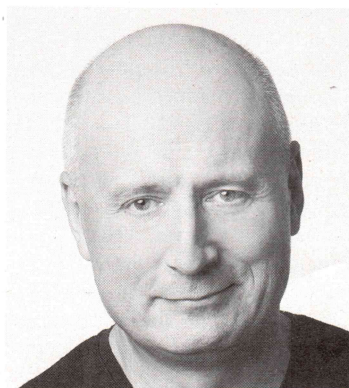
work's very high position in the symphonic realm. Composed on a commission from the London Philharmonic Society, the work does indeed make a stir, from its ominous opening on through the rhapsodic contrasts of its four movements.

That opening has a stern, steely-eyed gaze, as a sinister motif is spoken in a low unison whisper by violas and cellos amidst rumblings by basses and timpani. This brief idea and the stabbing three-note figure that punctuates it are laden with developmental possibilities, and Dvořák seizes upon them masterfully throughout the movement. The lyrical second theme provides a strong contrast, and the remainder of the movement ebbs and erupts, erupts and ebbs. As the movement ends, the main theme, tossed from instrument to instrument, is finally depleted, shorn of its strength.

Whereas the first movement's ambiance is one of sobriety and tension relieved at times by gentle lyricism, the Adagio second movement's unfoldment is the reverse, its original songfulness wrenched by powerful dramatic outbursts. How deceptive is the almost folkishly simple clarinet melody that opens the movement. There is no portent here of the drama that soon enough emerges.

The Scherzo third movement is the Slavonic Dvořák all the way, beginning with a lilting, dance-like theme and countermelody shaping an irresistibly folkish *pas de deux*, on to a pastoral middle section replete with bird calls.

The wonderfully varied landscape of the final movement, permeated almost completely by dark-hued passion, is at the very end brightened by major-key sunlight, bursting through the D-minor tensions to proclaim a kind of Beethovenian salvation. The procedure is as startling for its suddenness as it is convincing in its utter sincerity. —Orrin Howard



PAAVO JÄRVI

Estonian Grammy Award-winning conductor Paavo Järvi is widely recognized as the musicians' musician, enjoying close partnerships with the finest orchestras around the world. He serves as Chief Conductor of the Tonhalle Orchester-Zürich and the NHK Symphony Orchestra, as the long-standing Artistic Director of the Deutsche Kammerphilharmonie Bremen (DKAM) and of the Estonian Festival Orchestra, which he founded in 2011. He is also Conductor Laureate of the Frankfurt Radio Symphony, Music Director Laureate of Cincinnati Symphony Orchestra, and Artistic Advisor of the Estonian National Symphony Orchestra.

In September 2021, Paavo Järvi and the Tonhalle Orchester-Zürich celebrated their first season in the newly refurbished Grosse Tonhalle with a special concert featuring Mahler's Symphony No. 3. In his third season as Music Director of Tonhalle-Orchester Zürich, Paavo Järvi focuses on Bruckner and begins recording the composer's symphonies as well as works by John Adams. Last autumn, Alpha Classics released the complete box set of Tchaikovsky Symphonies, completing the cycle which was their first major recording project together in Zürich.

Paavo Järvi returned to Japan in the autumn of 2021 for his final season as Chief Conductor of the NHK Symphony Orchestra, Tokyo. He completed his seven-year tenure with performances and a recording

of Strauss' *Alpine Symphony*, returning to the composer which brought his collaboration with the Tokyo musicians international critical acclaim.

As Artistic Director of the Deutsche Kammerphilharmonie Bremen since 2004, Paavo Järvi has focused on in-depth projects devoted to composers including Beethoven, Schumann, and Brahms. During the 2021/22 season, Paavo Järvi and DKAM continue with their latest project—Haydn's *London Symphonies*—which they take on tour, perform in residency in Vienna, and record for release in 2022.

Each season concludes with a week of performances and conducting master classes at the Pärnu Music Festival in Estonia, which Paavo Järvi founded in 2011 together with his father, Neeme Järvi. The success of both the festival and its resident ensemble—the Estonian Festival Orchestra—has led to a string of high-profile invitations, including recent performances at the BBC Proms, Hamburg Elbphilharmonie, and a tour of Japan.

In addition to his permanent positions, Järvi is much in demand as a guest conductor, regularly appearing with the Berliner Philharmoniker, Concertgebouworkest, London Philharmonia Orchestra, Münchner Philharmoniker, and the Orchestre de Paris, where he served as Music Director from 2010 to 2016. This season, Järvi returns to perform with all of these orchestras as well as with National Symphony Orchestra in Washington, D.C., with Chicago Symphony Orchestra, Los Angeles Philharmonic, Frankfurt Radio Symphony, and Hong Kong Philharmonic.

In 2019, Paavo Järvi was named Conductor of the Year by Germany's *Opus Klassik* and received the 2019 Rheingau Music Prize for his artistic achievements with the Deutsche Kammerphilharmonie Bremen in the German orchestral and cultural landscape. Other prizes and honors include a Grammy Award for his recording of Sibelius' Cantatas with

the Estonian National Symphony Orchestra, being named Artist of the Year by both *Gramophone* (UK) and *Diapason* (France) in 2015, and awarded the title of *Commandeur de L'Ordre des Arts et des Lettres* by the French Ministry of Culture for his contribution to music in France. In 2015, he was presented with the Sibelius Medal in recognition of his work in bringing the Finnish composer's music to a wider public, and in 2012, was awarded the Hindemith Prize for Art and Humanity. As a dedicated supporter of Estonian culture, Paavo Järvi was awarded the Order of the White Star by the President of Estonia in 2013.

Born in Tallinn, Estonia, Paavo Järvi studied percussion and conducting at the Tallinn School of Music. In 1980, he moved to the USA, where he continued his studies at the Curtis Institute of Music and at the Los Angeles Philharmonic Institute with Leonard Bernstein.



HILARY HAHN

Three-time Grammy Award-winning violinist Hilary Hahn melds expressive musicality and technical expertise with a diverse repertoire guided by artistic curiosity. Her barrier-breaking attitude towards classical music and her commitment to sharing her experiences with a global community have made her a fan favorite. Hahn is a prolific recording artist and commissioner of new works, and her 21 feature

recordings have received every critical prize in the international press.

As Virtual Artist-in-Residence with the Philharmonic Society of Orange County, Hahn performed three programs this season, including the world premiere of her newly composed cadenza to Mozart's Violin Concerto No. 5. Hahn went on to perform the concerto with the Houston and Dallas Symphony Orchestras; in Dallas, she also delivered the keynote speech of the Second Annual Women in Classical Music Symposium. Hahn has also taken time this season to perform the Dvořák Violin Concerto, appearing with both the Orchestre Philharmonique de Radio France and Frankfurt Radio Symphony Orchestra.

A strong advocate for new music, Hahn has championed and commissioned works by a diverse array of contemporary composers. In the 2018/19 season, before her season-long sabbatical in 2019/20, she premiered two new works written for her: Einojuhani Rautavaara's *Two Serenades* and Lera Auerbach's *Sonata No. 4: Fractured Dreams*. The season was bookended by another major release: her most recent solo commission, *Six Partitas* by the late Antón García Abril. García Abril, Auerbach, and Rautavaara had been contributing composers for *In 27 Pieces: the Hilary Hahn Encores*, Hahn's Grammy Award-winning multi-year commissioning project to revitalize the duo encore genre. In March 2021, Deutsche Grammophon released Hahn's 21st album, *Paris*, recorded with Mikko Franck and the Orchestre Philharmonique de Radio France.

Hahn has related to her fans naturally from the very beginning of her career. She has committed to signings after nearly every concert and maintains and shares a collection of the fan art she has received over the course of 20 years. An avid and early blogger, Hahn hosts on her website a variety of original writing dating back to 2002. Her "Postcards

from the Road" feature, a series of personal updates from her travels around the world, evolved from an initial year-long postcard project that she began with a classroom of third-graders. Her Bring Your Own Baby concerts, developed over recent residencies in Vienna, Seattle, Lyon, and Philadelphia, create opportunities for parents of infants to share their enjoyment of live classical music with their children in a nurturing, welcoming environment. Always free and offered on an infant-friendly schedule, they build on Hahn's history of performances in unconventional venues such as community dance workshops, yoga studios, and knitting circles.

Hahn's commitment to her fans extends to a long history of educational initiatives. In 2021, Hahn taught three masterclasses during a virtual residency with the San Francisco Conservatory of Music, two of which were open to the public. A former Suzuki student, she released new recordings of the first three books of the Suzuki Violin School in 2020, in partnership with the International Suzuki Association and Alfred Music. In 2019, she released a book of sheet music for her encores project, *In 27 Pieces: the Hilary Hahn Encores*. That same year, she created a mini-video-masterclass series around *Six Partitas* and donated her \$25,000 Glashütte Originals Festspielpreis to Project 440, a Philadelphia music-education nonprofit program that helps young people build essential life skills. Her Instagram-based practice initiative, #100daysofpractice, has helped to demystify the typically grueling and isolating practice process, transforming it into a community-oriented, social celebration of artistic development; fellow performers and students have contributed more than 600,000 posts under the hashtag.

Hahn is a prolific and celebrated recording artist whose 21 feature

albums on Decca, Deutsche Grammophon, and Sony have all opened in the top ten of the *Billboard* charts. In addition, she can be found on three DVDs, an award-winning recording for children, and various compilations. Three of Hahn's albums—her 2003 Brahms and Stravinsky concerto disc, a 2008 pairing of the Schoenberg and Sibelius concertos, and her 2013 recording of *In 27 Pieces: the Hilary Hahn Encores*—have each earned a Grammy. Jennifer Higdon's Violin Concerto, which was written for Hahn and which she recorded along with the Tchaikovsky concerto, went on to win the Pulitzer Prize. In 2017, she released a fan-oriented retrospective collection that featured new live material recorded with classic direct-to-disc technology and showcased art from her fans. Hahn is the subject of two documentaries by filmmaker Benedict Mirow: *Hilary Hahn—A Portrait* (2006), and *Hilary Hahn—Evolution of an Artist*, which chronicles the past 16 years of her career.

Hahn has also participated in a number of non-classical productions. She was featured in the Oscar-nominated soundtrack to *The Village* and has collaborated on two records by the alt-rock band ...And You Will Know Us By The Trail of Dead, on the album *Grand Forks* by Tom Brosseau, and on tour with folk-rock singer-songwriter Josh Ritter. In 2012, Hahn launched Silfra, a free-improv project with experimental prepared-pianist Hauschka, following an intensive period of development.

Hahn is the recipient of numerous awards and recognitions. In 2001, she was named "America's Best Young Classical Musician" by *Time* magazine, and in 2010, she appeared on *The Tonight Show with Conan O'Brien*. She also holds honorary doctorates from Middlebury College—where she spent four summers in the total-immersion German, French, and Japanese language programs—and Ball State University, where there are three scholarships in her name.

Schumann, Beach, & Herrmann

Members of the Los Angeles Philharmonic

TUESDAY

MARCH 22, 2022 8PM

HERRMANN

Souvenir de voyage (c. 27 minutes)

Andante pastorale—Allegro

Berceuse

Andante tranquillo quasi barcarolla

David Howard, clarinet

Rebecca Reale, violin

Johnny Lee, violin

Ingrid Hutman, viola

Jason Lippmann, cello

INTERMISSION

BEACH

String Quartet, Op. 89 (c. 13 minutes)

Sydney Adedamola, violin

Jin-Shan Dai, violin

Michael Larco, viola

Gloria Lum, cello

R. SCHUMANN

Piano Quintet in E-flat major, Op. 44
(c. 30 minutes)

Allegro brillante

In Modo d'una Marcia: Un poco largamente

Scherzo: Molto vivace—Trio I—Trio II

Allegro ma non troppo

Mark Kashper, violin

Tianyun Jia, violin

Leticia Oaks Strong, viola

Barry Gold, cello

Lucy Nargizyan, piano

This performance is
generously underwritten
by **Terri and Jerry Kohl**.

Moritaka Kina is
chief piano technician
for the Los Angeles
Philharmonic Association.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

SOUVENIR DE VOYAGE

Bernard Herrmann (1911–1975)

As a student in the early 1930s, Bernard Herrmann had been particularly struck by a course in composition and orchestration given at New York University by Percy Grainger, and he began to develop two passionate enthusiasms: one for the music of Charles Ives and the other for British composers, especially Elgar (whose *Falstaff* he particularly loved) and Vaughan Williams. His first major concert work was the *Moby Dick Cantata*, dedicated to Ives and first performed by the New York Philharmonic under John Barbirolli in 1940. Subsequent non-film works included operas (notably *Wuthering Heights*) and concert pieces (his Symphony was finished in 1941 and he wrote a string quartet in 1965).

Herrmann's last concert piece was a clarinet quintet entitled *Souvenir de voyage*. It was completed in 1967, by which time he had lived in England for several years, and its program is deeply rooted in British (and Irish) culture. The first two movements also have direct links with texts that inspired Vaughan Williams. The expansive opening movement evokes the world of A.E. Housman's *Shropshire Lad*, and the turbulent contrasting music was inspired by Housman's poem "On Wenlock Edge." The second movement is an impassioned cradle song that captures the atmosphere of the Aran Islands in Galway Bay, and the austere mood of J.M. Synge's play *Riders to the sea*. The last movement is quite different, taking as its starting point the Venetian watercolors by Turner. At the opening, we hear the violins in thirds, with hints of gondola songs, and later episodes in the movement include a section in which the clarinet theme in rising fourths and fifths is accompanied by shimmering string figurations, and a lively tarantella before the music from the opening returns, bringing the work to a tranquil close.

—Nigel Simeone © 2015, used by kind permission of the author and Hyperion Records, Ltd.

STRING QUARTET, OP. 89

Amy Beach (1867–1944)

Amy Beach's String Quartet in One Movement, Op. 89 was sketched out in 1921 at the MacDowell Colony in New Hampshire. Inspired by the three "meagre" (Beach's word) Eskimo or Inuit tunes she used as themes, Beach created a work that is at once dissonant and chromatic yet lyrical, tonally grounded in G minor but with extended sections where the music never settles on any key. While wintering in Rome in 1929, Beach completed the String Quartet with minor revisions and had a local quartet play it for her. Back in the States, there were a number of performances during the 1930s, beginning with an invitational program given in New York in January, 1931, by the Society of American Women Composers, of which Beach was a founder and the first president. Its final performance during her lifetime was at a festival of Beach's music at the Phillips Memorial Gallery in Washington, D.C., in November 1942 to celebrate her 75th birthday. Reviewers found it a work of "unusual beauty."

The one-movement quartet is in modified arch form and framed by a slow, dissonant introduction that is free-composed. The body of the quartet is based on three Inuit melodies, out of which Beach fashioned not only the themes but also the work's entire texture. Following the introduction, the unaccompanied viola presents the first Inuit melody, quoting it almost verbatim. The other three strings immediately join the viola in the second, lyrical theme, also based on an Inuit melody. A more martial note is soon sounded, but the lyrical first theme returns to close the slow section. The *Allegro molto* section is based on a third

Inuit melody which undergoes extensive development, as does the martial theme. The centerpiece of the *Allegro molto* is a fugue with its subject, countersubject, and total texture developed out of the third Inuit theme. Throughout the work, double-stopped chords punctuate the various sections, their dissonances resolved only in the final bars of the work. In the quartet, Beach produced one of her finest works: a successful integration of art and folk music, and a truly "American" composition.

—Adrienne Fried Block,
leonarda.com/le336

PIANO QUINTET IN E-FLAT MAJOR, OP. 44

Robert Schumann (1810–1856)

Robert Schumann first met Clara Wieck when he was 18 and she was nine. A dozen years later, the two were married, forever altering his life and the subsequent course of Romantic art. Few other romances in the history of music have yielded as much important work. Schumann wrote a number of works for his talented wife to perform, among them the Piano Quintet in E-flat.

Unlike his friends Mendelssohn, Chopin, and Brahms, all of whom were meticulous and methodical in their working habits, Schumann composed the bulk of his music in white-hot fits of inspiration. 1842 was Schumann's year of chamber music. In April, he ordered the scores of all the Haydn, Mozart, and Beethoven string quartets then in print, and on June 4th began to write a string quartet of his own. By July 22, all three of the Opus 41 quartets were finished. The two works for piano and strings were written even more quickly: the Quintet, Op. 44, was sketched in only five days—the complete score was finished on October 12—while the Quartet, Op. 47, was sketched between October 24 and 30 and completed within a month.

While Mozart, Beethoven, and Mendelssohn all offered models for the piano quartet, Schumann

was the first important German composer to write for the seemingly natural but curiously neglected combination of *piano and string quartet*, and his Quintet is a curious amalgam of concerto and chamber work. Mendelssohn played the piano part at a private concert on December 6, 1842; the first public performance was given at the Leipzig Gewandhaus on January 8 of the following year by Clara Schumann, the work's dedicatee.

The first movement, *Allegro brillante*, begins with one of the

boldest of Schumann's inspirations: a powerfully striding theme from which all of the movement's other thematic material, including the expressive second subject, is derived. The second movement, *In modo d'una marcia*, is a menacing C-minor march which would strike responsive chords in many late-Romantic composers, preeminently Gustav Mahler. The march is interrupted by two wildly disparate contrasting sections, a rich theme in C major and a stormy F-minor episode, suggested, apparently, by Mendelssohn.

The brilliant Scherzo is based on a simple scale ingeniously disrupted by a series of misplaced accents. There are two trios: the first containing a veiled reference to the principal theme of the first movement, the second an exuberant country dance with Gypsy overtones. The vigorous finale is a fusion of sonata and rondo forms. After the dramatic development, the movement ends with a fugal coda in which the great theme from the first movement returns for the final time. —**Jim Svejda**

ABOUT THE ARTISTS

SYDNEY ADEDAMOLA

Sydney Adedamola is delighted to join the Los Angeles Philharmonic as a Judith and Thomas L. Beckmen LA Phil Resident Fellow and the inaugural chair holder of the Eugene and Marilyn Stein LA Phil Resident Fellow Chair. Sydney is an accomplished orchestral musician. Her most recent appointment was in the second violin section of the Seattle Symphony. She has also held a position with the Long Beach Symphony and has performed with various orchestras throughout the country, including Pacific Symphony, Kansas City Symphony, Los Angeles Chamber Orchestra, New World Symphony, and the National Repertory Orchestra.

Born and raised in Boston, Massachusetts, Sydney began playing the violin at a young age, working her way through New England Conservatory's Preparatory School. She then moved to Los Angeles and earned her bachelor's degree from the University of Southern California's Thornton School of Music. During 2018/19, she was a recipient of the Los Angeles Orchestra Fellowship, a collaboration between the Los Angeles Chamber Orchestra, the Inner-City Youth Orchestra of Los Angeles, and the University of Southern California. As a student at USC, her mentors included Bing Wang, Margaret Batjer, Dr. Lina Bahn, and Glenn Dicterow.

JIN-SHAN DAI

Dynamic violinist Jin-Shan Dai has performed extensively throughout North America, Europe, and Asia. He joined the Los Angeles Philharmonic at the start of the 2010/11 season. Previously, he was a member of the Toronto Symphony from 2004 to 2010 and made his debut as a soloist with that orchestra in 2008 playing Vivaldi's *Four Seasons*. A native of China, Dai studied at the Central Conservatory of Music in Beijing before moving to the U.S. at the age of 17 to continue his studies with Julia Bushkova, Eugene Drucker, Philip Setzer, Ani Kavafian, and Peter Oundjian. He was also greatly influenced by Paul Kantor and Kathleen Winkler.

Dai is the recipient of numerous prizes and accolades, among them top prizes in the 2000 Emerson International Chamber Music Competition and the 2000 Van Rooy National Violin Competition. Dai performs frequently as a chamber musician, and has collaborated with such artists as Mstislav Rostropovich, Lowell Liebermann, and members of the Emerson String Quartet.

Dai is a strong believer in the transformative power of music. He began his outreach efforts in Toronto with the Bach Consort, a charitable organization devoted to performing works by J.S. Bach

to raise money for local charities. Here in Los Angeles, he is proud to participate in Street Symphony, a non-profit organization that brings live classical music outreach to the underserved mentally ill living within homeless, incarcerated, and veteran communities on Skid Row and throughout Los Angeles.

Dai has held leading positions in festival orchestras such as the Schleswig-Holstein Music Festival in Germany, the Jerusalem International Music Festival in Israel, and the Spoleto Festival in Charleston, South Carolina. Dai performs annually as part of the Asia Philharmonic Orchestra, a performance-focused festival orchestra that promotes harmony and friendship through music among Asian countries and the world.

BARRY GOLD

Los Angeles-born cellist Barry Gold, a member of the Los Angeles Philharmonic since 1982, began studying cello with Gretchen Geber. A Young Musicians Foundation scholarship recipient, Gold began his performing career as a member of the YMF Debut Orchestra of Los Angeles; while still a teenager, he was a member of a piano trio that won a first prize at the Coleman Chamber Ensemble Competition.

He earned both his bachelor's and master's degrees from the Juilliard School, which awarded him the Eduard Steuermann Memorial Prize upon his graduation in 1979. In addition to cello studies with Harvey Shapiro, he studied chamber music with Felix Galimir and members of the Juilliard String Quartet.

Gold has participated in several music festivals, including Tanglewood, Victoria (BC), and Mostly Mozart (since 2007). Prior to joining the Philharmonic, he was a member of both the Pasadena and Long Beach symphonies. He has appeared as a soloist with the LA Phil under the baton of André Previn in Michael Tippett's Triple Concerto and with Harry Bicket in Vivaldi's Concerto for Two Violins and Two Cellos. He is a frequent performer at LA Phil's Chamber Music concerts and has participated in a number of world premieres on the Philharmonic's Green Umbrella programs.

Since 1997, Gold has served as Principal Cello of the Los Angeles Jewish Symphony under the direction of Dr. Noreen Green.

DAVID HOWARD

Clarinetist David Howard has been a member of the Los Angeles Philharmonic since 1981, when, at age 25, he was hired by then Music Director Carlo Maria Giulini. Over the last few seasons, he has performed and given master classes at international festivals in Tel Aviv, Vancouver, Helsinki, Beijing, London, Stockholm, and Caracas. With the LA Phil New Music Group, Howard performed as soloist in John Harbison's Concerto for Oboe, Clarinet, and Strings under the direction of the composer; he was also the bass clarinet soloist in Iannis Xenakis' *Échange*, conducted by Esa-Pekka Salonen. In February 2015, Howard was featured as soloist in the role of the Caterpillar in Unsuk Chin's *Alice in Wonderland*. Previously, Howard was principal clarinetist with the New Jersey Symphony and the New Haven Symphony.

A Los Angeles native, Howard received a B.A. in Russian Literature from Yale University, graduating *magna cum laude*. In collaboration with former Philharmonic pianist Zita Carno, Howard recorded a compact disc for the Centaur label entitled *Capriccio: Mid-century Music for Clarinet*, which includes works by Leonard Bernstein, Paul Hindemith, and Witold Lutosławski. He has also released a compact disc on the Yarlung label, which includes works by Esa-Pekka Salonen, Steven Stucky, Galina Ustvolskaya, and Brahms; this disc was also released as a high-resolution download by Linn Records. Since 1986, he has served on the faculty of the USC Thornton School of Music. davidhowardclarinet.com

INGRID HUTMAN

Violist Ingrid Hutman is a native of Sierra Madre, California. She was a member of the American Youth Symphony under the direction of Mehli Mehta. She studied viola performance at California State University, Northridge with Louis Kievman and Heiichiro Ohyama, and at the Encore School of Music and the Cleveland Institute of Music with Robert Vernon. She participated in the Los Angeles Philharmonic Institute in 1987 and 1988.

Since joining the Los Angeles Philharmonic in 1991, Hutman has performed on the LA Phil's Chamber Music and Green Umbrella series. An advocate for music education and training, Hutman has taught viola privately and at the Colburn Community School of Performing Arts. She performed in school programs and judged instrumental competitions sponsored by the Los Angeles Philharmonic Department of Education; she coached young musicians in the Santa Monica public schools, at USC and through YOLA, and she served on the Board of Directors of Elemental Music, a non-profit training organization that trains young musicians to play in ensembles.

TIANYUN JIA

Tianyun Jia is a multiple award-winning violinist and avid chamber musician hailing from China. Tianyun received her early formal training in Shanghai, where she rapidly rose through the schools affiliated with the Shanghai Conservatory of Music. She moved to London in 2008 to pursue her studies at the Royal Academy of Music, where she received her Bachelor and Master of Music degrees. She was awarded Second Prize in the 2011 Third China Violin Competition, which was held in Qingdao, China.

Tianyun has given several solo recitals at prestigious venues, such as London's Royal Festival Hall, the Purcell Room in the Southbank Centre, and Singapore's Victoria Concert Hall. In her native China, she has performed as soloist in Shanghai Concert Hall and Beijing Concert Hall. In recent seasons, she has made solo appearances with the Qingdao Symphony Orchestra and the Xiamen Philharmonic Orchestra.

Tianyun is continuing her studies as a Starling Fellow at the USC Thornton School of Music under the tutelage of Midori Goto. Tianyun is currently a faculty member of the Zhejiang Conservatory of Music in Hangzhou, China. She has been a member of the Los Angeles Philharmonic since September 2017.

MARK KASHPER

Born and raised in St. Petersburg, Russia, Mark Kashper started taking violin lessons at the age of five. In addition to being a graduate of the Moscow Conservatory, where he was one of the last and favorite pupils of the legendary David Oistrakh, Kashper also graduated from the Leningrad Conservatory. As the assistant concertmaster and soloist with the Moscow Conservatory Chamber Orchestra, he concertized extensively throughout the Soviet Union, Europe, and Latin America.

In February 1978, Kashper arrived in the United States as a refugee, and three months later won an audition

to become a member of the Los Angeles Philharmonic. In September 1979, he was promoted to the first violin section and, after progressing steadily through its ranks, won another audition to become the orchestra's Associate Principal Second Violin in May 1986. In March of 1987, Kashper won high praise for his performance of Luciano Berio's *Corale* in its West-Coast premiere with the Los Angeles Philharmonic under the direction of Pierre Boulez. He has also appeared as soloist with the Orchestra at the Hollywood Bowl and at the Ojai Festival. Between 2007 and 2011, Kashper led the Los Angeles Philharmonic's second violin section as its Acting Principal.

Since the creation of the Los Angeles Jewish Symphony in the spring of 1994, Kashper has also been busy as that orchestra's founding principal concertmaster and frequent featured soloist.

In September 2001, in Japan, Kashper participated in the concerts of the Super World Orchestra—an ensemble made up of principal players from most of the world's greatest orchestras—under the direction of Lorin Maazel. In June 2006, in France, he proudly represented the United States in the concerts of the World Philharmonic Orchestra—a unique ensemble that included principal players of the leading symphony orchestras from 80 countries.

MICHAEL LARCO

Michael Larco was Assistant Principal Violist of the Rochester Philharmonic Orchestra from 2005 to 2012 and joined the Los Angeles Philharmonic in July 2012.

He has collaborated in concert with Lynn Harrell, Itzhak Perlman, Alisa Weilerstein, and Rachel Barton Pine. Recent appearances have included a Chicago "Dame Myra Hess" recital debut, broadcast live on WFMT, with pianist Soojin Ahn; performances at the Philadelphia Chamber Music Society with

tenor Anthony Dean Griffey; Kravis Center for the Performing Arts (West Palm Beach); Zankel Hall at Carnegie Hall with Griffey and Warren Jones; Chamber Music Rochester (NY); Skaneateles Festival (NY); and Monadnock Music (NH). Larco was a founding member (2000–2005) of New York City-based Fountain Ensemble.

He has served as principal violist of the Juilliard Orchestra and the Tanglewood Music Center Orchestra under Seiji Ozawa, Kurt Masur, and James Conlon. In recent seasons, he has performed in the New York Philharmonic, the Boston Symphony Orchestra, and the Philadelphia Orchestra. An active chamber musician and coach, Larco has been a faculty member at the Hartt School at the University of Hartford and School for Strings (NYC). Most recently, he has coached alongside the Biava String Quartet at the David Einfeldt Chamber Music Seminar at the Hartt School.

Larco received his bachelor's and master's degrees from the Juilliard School, where he studied with Heidi Castleman, Misha Amory, and Samuel Rhodes. In 1999, Larco was awarded the Frank Huntington Beebe Scholarship for studies in Europe. While living in Italy (1999–2000), he studied both at the Mozarteum in Salzburg with Thomas Riebl and in Cremona with Bruno Giuranna.

JOHNNY LEE

Violinist Johnny Lee joined the Los Angeles Philharmonic in 2005 under Esa-Pekka Salonen. Previously, he was Assistant Concertmaster of the Charlotte Symphony and Concertmaster of the Canton Symphony. He was also a member of the Grant Park Orchestra in Chicago.

Johnny has been a featured soloist with the LA Phil twice, performing Vivaldi concertos at Walt Disney Concert Hall and at the Hollywood Bowl. He has also appeared as a soloist with the Charlotte Symphony, Moscow

Chamber Orchestra, Ohio Chamber Orchestra, Spoleto Festival Orchestra, and various local orchestras here in Los Angeles.

An avid chamber musician, Johnny appears frequently on the LA Phil's Chamber Music series. As a founding member of Ensemble Ditto, Johnny helped introduce more than 15,000 people to chamber music as South Korea's most popular classical musical presentation of 2008. He has recorded three albums with the group, performing works by Saint-Saëns, Schubert, Schumann, and Tchaikovsky.

Johnny began playing the violin at age five and won his first competition three years later. An Ohio native, he spent his weekends taking lessons at the Cleveland Institute of Music (CIM). After graduating from Harvard College with a *cum laude* degree in Economics, Johnny realized music was his true passion and returned to CIM, where he received his master's degree in 2003.

JASON LIPPMANN

Jason Lippmann joined the Los Angeles Philharmonic during the 2004/05 season, after five years of performing as a member of the New Jersey Symphony Orchestra. Lippmann has also performed with the Baltimore Symphony, with both the Cincinnati Symphony and Cincinnati Opera, the New World Symphony, the American Ballet Theatre Orchestra, and the Orpheus Chamber Orchestra. Along with his orchestral playing, Lippmann has actively performed as a chamber and solo musician, most recently on the Philharmonic's Chamber Music and Green Umbrella series.

A native of Cincinnati, Ohio, Lippmann began his music studies on the violin at the age of three. He switched to the cello a year later and studied with Norman Johns, Assistant Principal cellist of the Cincinnati Symphony. Lippmann received his Bachelor of Music degree from the Manhattan

School of Music, where he studied with Peter Wiley, Alan Stepanky, Julia Lichten, and David Geber, whose father, Ed Geber, was a member of the Los Angeles Philharmonic cello section.

Lippmann has performed at the Tanglewood Festival, the Aspen Music Festival, the Bard Festival, and the Bellingham Music Festival.

GLORIA LUM

Cellist Gloria Lum, a native of Berkeley, California, attended both the University of California at Los Angeles and the University of Southern California, graduating from the latter institution *magna cum laude*. A student of Gabor Rejto and Ronald Leonard, she was a member of the Oakland Symphony and the Denver Symphony before joining the Los Angeles Philharmonic in 1985. She currently holds the Linda and Maynard Brittan Chair.

A frequent participant of the LA Phil's Green Umbrella series, Gloria has been involved in tributes to Elliott Carter, György Ligeti, and Witold Lutoslawski, and most recently appeared in a solo work by David Lang. On the Chamber Music series, she has appeared with André Previn, Emanuel Ax, Lars Vogt, and Joshua Bell. In the summer of 2015, she was a featured artist in the Cactus Pear Music Festival in San Antonio, Texas. Gloria currently teaches cello and chamber music at Occidental College.

LUCY NARGIZYAN

Lucy Nargizyan has been featured as soloist and collaborative pianist throughout the United States, England, Wales, Austria, Italy, Poland, Czech Republic, Bulgaria, Canada, Mexico, and Russia. Her performances have been broadcast on Russian Radio and Television and on KUSC.

Dr. Nargizyan has won numerous competitions, including the Moscow Young Artist Competition, the San

Diego Duo Piano Competition, the Peninsula Young Artists International Festival, the Los Angeles Liszt Competition, and the USC Concerto Competition. She was a finalist in the Mu Phi Epsilon National Competition and the recipient of the "Most Distinguished Musician Award" at the IBLA International Competition in Italy.

As a member of the Elixir Piano Trio, Dr. Nargizyan performs traditional and modern repertoire in the United States and internationally. Elixir has performed many newly written works and recently recorded compositions by local composer Penka Kouneva.

Lucy Nargizyan was raised in Moscow, Russia. She holds a bachelor's degree in piano performance from Moscow State Music College, and Master of Music and Doctorate degrees in Piano Performance from the University of Southern California. At USC, she studied with Daniel Pollack, Kevin Fitz-Gerald, and Dennis Thurmond. Dr. Nargizyan is currently an Assistant Professor of Music at East Los Angeles College.

REBECCA REALE

Rebecca Reale, born in upstate New York, began studying the violin when she was just two and a half years old. Her passion for music led her to Boston at an early age to attend boarding school for the arts. While she was there, she studied with Muir Quartet member and Boston University professor Peter Zazofsky. She went on to receive her bachelor's degree from Rice University as a full scholarship student, studying with Kathleen Winkler.

Reale was a fellow with the New World Symphony for their 2015/16 season. During her time with the orchestra, she won the concerto competition and performed Mozart's Violin Concerto No. 5 on a subscription concert. Her "flawless" performance was hailed by *South Florida Classical Review* for its

"youthful freshness" and "effortless manner with expert bow control and dead-on intonation."

Prior to joining the Los Angeles Philharmonic, Rebecca was the associate principal second violin of the Houston Symphony and served as acting principal second for the 2016/17 season.

When not performing or fighting the never-ending battle to perfect her instrument (a.k.a., practicing), she can be found playing with her dog Mowgli, baking, or fishing.

LETICIA OAKS STRONG

Leticia Oaks Strong joined the Los Angeles Philharmonic in 1994. A native of Provo, Utah, she began studying violin with Hiroko Primrose at the age of four, and subsequently switched to viola at age 12. She studied viola with Dr. David Dalton of Brigham Young University and then with Donald McInnes while an undergraduate student at the University of Southern California. Strong graduated from USC in 1994 as the Outstanding Graduate of the School of Music and joined the Los Angeles Philharmonic later that year.

Strong has performed as a soloist with several orchestras, including the Utah Symphony, the Salt Lake Symphony, and the Music Academy of the West Festival Orchestra. She has appeared as a guest artist with the Tabernacle Choir on their weekly radio broadcast *Music and the Spoken Word*. She has given numerous recitals including a guest artist recital at Brigham Young University and several appearances on the Temple Square Concert Series in Salt Lake City. Strong has also performed at the International Viola Congress where she premiered the viola sonata *Wild Bells*, which was written for her by composer Lansing McLoskey and which she recorded for Albany Records. Strong also enjoys performing on the Philharmonic's Chamber Music and Green Umbrella series. She plays on a Larry Furse viola.

Mahler's Seventh with Bychkov

Los Angeles Philharmonic
Semyon Bychkov, conductor

THURSDAY
MARCH 24, 2022 8PM

SATURDAY
MARCH 26 8PM

SUNDAY
MARCH 27 2PM

MAHLER

Symphony No. 7 in E minor (c. 72 minutes)
Langsam—Allegro
Nachtmusik I
Scherzo: Schattenhaft
Nachtmusik II
Rondo-Finale



ROLEX

Official Timepiece of the
Los Angeles Philharmonic

This program is presented without intermission.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

AT A GLANCE

Mahler's sprawling and eclectic Seventh has usually been considered an outlier in his symphonic catalog. True, it doesn't express the youthful zest of the First Symphony, reach the joyful spiritual heights of the Second ("Resurrection"), or explore the profound pathos of the Sixth (the so-called "Tragic"). There is no clear autobiographical or other "program." What the meticulously crafted (and repeatedly revised) Seventh does possess is an infectious spirit of emotional variety and vitality, springing from its roots in the natural world,

especially the realm of the night. Mahler's symphonies take us on journeys; here we travel from dusk to daybreak, through nocturnal moods and shadows. Tenor horn, cowbells, mandolin, guitar and rute (a birch brush for the bass drum) expand the orchestral palette. Tonality bends in a modern direction, with cameo parodies of Wagner and Lehar smirking at the past. To the oddly triumphant C-major finale that plunges headlong into "broad daylight" Mahler appended this buoyant gloss: "The world is mine!"

SYMPHONY NO. 7 IN E MINOR

Gustav Mahler (1860–1911)

Composed: 1904–05

Orchestration: piccolo, 4 flutes (4th=piccolo), 3 oboes, English horn, E-flat clarinet, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, tenor horn, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, bells, cowbells on and off stage, cymbals, keyboard glockenspiel, tam-tam, tambourine, triangle), guitar, mandolin, 2 harps, and strings.

First LA Phil performance:

March 6, 1958, Erich Leinsdorf conducting.

Even today, Symphony No. 7 is still one of Mahler's least-performed symphonies. It was one of the few of his big compositions that wasn't programmatic; that is, there was no accompanying story that inspired the music or illustrated it somehow.

Though hardly evocative of the Asian aesthetic captured by Lou Harrison, Mahler's Symphony nevertheless has more than a few moments that capture the intimacy of a chamber group, in which only a few instruments at a time are playing. Mahler often seems content in this symphony using these more transparent

textures, and appears to have less of a sense of urgency to build, build, build to a roaring climax.

The first of the symphony's five movements begins softly and delicately in the lower register of the strings and woodwinds. A tenor horn—a rarely used brass instrument that intones the first melody—sets the tone for the movement, and really, the entire symphony. It is an instrument more likely to be encountered in a brass band than in an orchestra, and it evokes the Austrian countryside.

Yes, Mahler does give us the bravado of a big build-up or two, with brassy snorts in the horns, a timpani thwack here and there, and broadly singing strings. Yet midway through the movement, we encounter quiet moments, for example when solo violin and English horn interact for a brief interlude to be joined in a small huddle of strings and woodwinds for another interval. A bit later, the texture of the opening returns with prolonged wailing in the brass. Mahler the Romantic triumphs with a vengeance at movement's end, as the brass lend a tutti exclamation point.

The second movement is one of two middle movements titled *Serenade*, or "*Nachtmusik*" (Night music). Mahler continues to use the intimate textures of a chamber ensemble presenting

a dreamlike music which seems to continually transform itself, morphing into something different. A solitary horn begins, another joins, noodling woodwinds chime in. The use of mutes in the answering horn gives the music a sense of spaciousness. A march-like pulse emerges that is at times funereal, at other times celebratory. Later, the recurring horn call is accompanied by the ringing of the *Herdenglocken* (cowbells), like the distant sound of a passing herd of Holsteins. Even an ersatz tango appears.

The Scherzo is a raggedy waltz, a demented version of the upbeat dance that graces many a symphony. Once again in this movement, Mahler explores the various textures of the orchestra and leaves plenty of space for splashing his musical colors. Listen for solos of every kind, but especially the viola.

In the second *Serenade*—also subtitled "*Nachtmusik*"—Mahler continues the sparse textures; he again features solo instruments prominently, this time violin, cello, and the ubiquitous horn. His rustic bent continues, too, as he uses mandolin and guitar in this movement, two instruments that many might also identify with a romantic "*serenade*" under a window. (Its tempo indication is even *Andante amoroso*, or

"amorously.") As Mahler creates a kaleidoscopic pastiche of romantic instrumental colors, he almost never raises his voice, preferring rather to whisper. Our attention is focused on the various intimate orchestral hues.

This lengthy seduction scene leads to the inevitable Mahlerian passion in the Finale. It begins with an obstreperous and boisterous

drum-and-brass-athon, giving way to hints of the intimate moments that preceded it, including the instrumental folksiness. This time, Mahler calls for the *rute*, a percussion instrument that resembles a small broom which wallops the wooden part of the bass drum, and a return of the *Herdenglocken*. The gargantuan orchestral symphonic edifice is eventually on display, as

Mahler whips the orchestra into a final whirlwind of sound.

Mahler's Symphony No. 7 is a work that takes away the guardrails, revealing the musical precipice at the turn of the 20th century. As much as any Mahler work, it is a grand homage to the Romantic past and a fitting greeting to the more raucous and ear-bending music to come in the next century. —Dave Kopplin

ABOUT THE ARTIST



SEMYON BYCHKOV

Semyon Bychkov's tenure as Chief Conductor and Music Director of the Czech Philharmonic was initiated with concerts in Prague, London, New York, and Washington, marking the 100th anniversary of Czechoslovak independence in 2018. Since the culmination of *The Tchaikovsky Project* in 2019—a 7-CD box set released by Decca Classics and a series of international residencies—Bychkov and the Czech Philharmonic have been focusing on the symphonic works of Mahler, with performances and recordings scheduled both at home and abroad.

During the 2021/22 season, Mahler's Fifth and Ninth

Symphonies will be heard on tour at the Grafenegg Festival in Austria, before performances in Prague. The Czech Philharmonic's 126th season's subscription concerts in October opened with Mahler's Ninth Symphony. In the spring, a Czech Festival at Vienna's Musikverein, featuring Smetana's *Má vlast*—recorded by Bychkov and the Czech Philharmonic during lockdown—alongside works by Kabeláč, Dvořák, Martinů, and Janáček, will be followed by an extensive European tour including concerts at the Philharmonie in Berlin, Hamburg's Elbphilharmonie, and two concerts at London's Barbican Centre.

Especially recognized for his interpretations of the core repertoire, Bychkov has also worked closely with many extraordinary contemporary composers, including Luciano Berio, Henri Dutilleux, and Maurizio Kagel. In recent seasons, he has collaborated with René Staar, Richard Dubignon, Thomas Larcher, Detlev Glanert, and Julian Anderson, conducting premieres of their works with the Vienna Philharmonic, New York Philharmonic, Royal Concertgebouw, and the BBC Symphony Orchestra at the BBC

Proms. Highlights of the new season include the German premiere of Larcher's Piano Concerto with dedicatee Kirill Gerstein in Berlin, the Czech premiere of Bryce Dessner's *Mari*, and the world premiere of Anderson's *Prague Panoramas*, also presented in Prague. The three new works are among 14 commissions initiated by Bychkov at the start of his tenure with the Czech Philharmonic.

In common with the Czech Philharmonic, Bychkov has one foot firmly in the culture of the East and the other in the West. Born in Saint Petersburg in 1952, Bychkov emigrated to the U.S. in 1975 and has lived in Europe since the mid-1980s. Singled out for an extraordinarily privileged musical education from the age of five, Bychkov studied piano before winning his place at the Glinka Choir School where, aged 13, he received his first lesson in conducting. He was 17 when he was accepted at the Leningrad Conservatory to study with the legendary Ilya Musin and, within three years, had won the influential Rachmaninoff Conducting Competition. Denied the prize of conducting the Leningrad Philharmonic, Bychkov left the former Soviet Union.

By the time Bychkov returned to Saint Petersburg in 1989 as the Philharmonic's Principal Guest Conductor, he had enjoyed success in the U.S. as Music Director of the Grand Rapids Symphony Orchestra and the Buffalo Philharmonic. His international career, which began in France with Opéra de Lyon and at the Aix-en-Provence Festival, took off with a series of high-profile cancellations that resulted in invitations to conduct the New York Philharmonic, the Berlin Philharmonic, and the Royal Concertgebouw Orchestra. In 1989, he was named Music Director of the Orchestre de Paris; in 1997, Chief Conductor of the WDR Symphony Orchestra Cologne; and the following year, Chief Conductor of the Dresden Semperoper.

Bychkov's symphonic and operatic repertoire is wide-ranging. He conducts in all the major houses, including La Scala; Opéra National de Paris; Dresden Semperoper; Wiener Staatsoper; New York's Metropolitan Opera; the Royal Opera House, Covent Garden; and Teatro Real, Madrid. As Principal Guest Conductor of Maggio Musicale Fiorentino, he led productions of Janáček's *Jenůfa*, Schubert's *Fierrabras*, Puccini's *La bohème*, Shostakovich's *Lady Macbeth of Mtsensk*, and Mussorgsky's *Boris Godunov* that won the prestigious Premio Abbiati. New productions in Vienna included Strauss' *Der Rosenkavalier* and *Daphne*, Wagner's *Lohengrin* and *Parsifal*,

and Mussorgsky's *Khovanshchina*; while in London, he made his debut with a new production of Strauss' *Elektra* and subsequently conducted new productions of Mozart's *Così fan tutte*, Strauss' *Die Frau ohne Schatten*, and Wagner's *Tannhäuser*. Recent productions include *Parsifal* at the Bayreuth Festival and *Elektra* at the Wiener Staatsoper.

On the concert platform, the combination of innate musicality and rigorous Russian pedagogy has ensured that Bychkov's performances are highly anticipated. In the U.K., in addition to regular performances with the London Symphony Orchestra, his honorary titles at the Royal Academy of Music and the BBC Symphony Orchestra—with whom he appears annually at the BBC Proms—reflect the warmth of the relationships. In Europe, he tours frequently with the Royal Concertgebouw Orchestra and Munich Philharmonic, as well as being a frequent guest of the Vienna Philharmonic, the Berlin Philharmonic, the Leipzig Gewandhaus, the Orchestre National de France, and the Accademia Nazionale di Santa Cecilia; in the U.S., he can be heard with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, and Cleveland Orchestra. This season, in addition to extensive concert commitments with the Czech Philharmonic, Bychkov's guest conducting engagements

include further performances of Mahler's symphonies with the Orchestre de Paris, Leipzig Gewandhaus, Oslo Philharmonic, and Los Angeles Philharmonic, and Strauss' *Elektra* at the Opéra National de Paris.

Bychkov made extensive recordings for Philips with the Berlin Philharmonic, Bavarian Radio, Royal Concertgebouw, Philharmonia, London Philharmonic, and Orchestre de Paris. Later, his 13-year collaboration with WDR Symphony Orchestra Cologne (1997-2010) produced a series of benchmark recordings that included works by Strauss (*Elektra*, *Daphne*, *Ein Heldenleben*, *Metamorphosen*, *Alpensinfonie*, *Till Eulenspiegel*), Mahler (Symphony No. 3, *Das Lied von der Erde*), Shostakovich (Symphonies Nos. 4, 7, 8, 10, 11), Rachmaninoff (*The Bells*, *Symphonic Dances*, Symphony No. 2), Verdi (Requiem), a complete cycle of Brahms Symphonies, and works by Detlev Glanert and York Höller. His recording of Tchaikovsky's *Eugene Onegin* was recommended by BBC's Radio 3's Building a Library (2020); Wagner's *Lohengrin* was BBC Music Magazine's Record of the Year (2010); and Schmidt's Symphony No. 2 with the Vienna Philharmonic was BBC Music Magazine's Record of the Month (2018).

In 2015, Semyon Bychkov was named Conductor of the Year by the International Opera Awards.

semyonbychkov.com

Maria Schneider Orchestra

Regina Carter

Maria Schneider Orchestra
Regina Carter

FRIDAY

MARCH 25, 2022 8PM

In order of appearance:
(subject to change)

Regina Carter

INTERMISSION

Maria Schneider Orchestra

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR



MARIA SCHNEIDER

Maria Schneider's music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, imaginative, revelatory, riveting, daring, and beyond categorization." Her varied commissioners stretch from Jazz at Lincoln Center to the Saint Paul Chamber Orchestra to the American Dance Festival, and include a collaboration with David Bowie. She is among a small few to receive Grammys in multiple genres, having received the award in jazz and classical, as well as for her work with Bowie.

With her first recording, *Evanesence* (1994), Schneider began developing her personal way of writing for her 18-member collective made up of many of the finest musicians in jazz today, tailoring her compositions to the uniquely creative voices of the group.

They have performed at festivals and concert halls worldwide, and, in addition to many commissions, she has received numerous guest-conducting invites, working with over 90 groups in over 30 countries.

Unique funding of projects has become a hallmark for Schneider, who has worked with the trendsetting company, ArtistShare. And, in 2004, *Concert in the Garden* became historic as the first recording to win a Grammy with Internet-only sales. Even more significantly, it blazed the "crowd-funding" trail as ArtistShare's first release and was eventually inducted into the 2019 National Recording Registry.

Schneider's many honors also include 14 Grammy nominations, seven Grammy Awards, numerous Jazz Journalists Association awards, *DownBeat* and *JazzTimes* Critics and Readers Polls awards, an honorary doctorate from her alma mater, the University of Minnesota, ASCAP's esteemed Concert Music Award (2014), the nation's highest honor in jazz, NEA Jazz Master (2019), and election into the 2020 American Academy of Arts and Sciences.

With her strong voice for music advocacy, Schneider has testified before the U.S. Congressional Subcommittee on Intellectual Property about digital rights, has given commentary on CNN, has participated in roundtables for the U.S. Copyright Office,

has been quoted in numerous publications for her views on Spotify, Pandora, YouTube, Google, digital rights, and music piracy, and has written various white papers and articles on the digital economy as related to music and beyond.

Her latest double album, *Data Lords* (2020), a Pulitzer-Prize finalist, winner of two Grammy Awards, named Jazz Album of the Year by the Jazz Journalists Association and NPR, and winner of France's prestigious Grand Prix de l'Académie du Jazz, has melded her advocacy and art. Nate Chinen of NPR wrote: "Now it's finally here, in the form of a magnificent double album, *Data Lords*... it parses into thematic halves, 'The Digital World' and, as an antidote, 'The Natural World.' On the whole and in the details, it amounts to the most daring work of Schneider's career, which sets the bar imposingly high. This is music of extravagant mastery, and it comes imbued with a spirit of risk."

David Hajdu for *The Nation* wrote, "Beyond the dualism in its format, *Data Lords* is a work of holistic creativity. The music of outrage and critique in the first album has all the emotion and conceptual integrity that the music of melancholy and reverence does in the second. I can't conceive of anyone else creating this music, unless Delius has been writing with Bowie on the other side."



REGINA CARTER

Trying to fit Regina Carter into a neatly defined musical category is pointless. She enjoys performing many styles of music—jazz, R&B, Latin, classical, blues, country, pop, African, and on and on. In each, she explores the power of music through the voice of the violin.

A recipient of the MacArthur “genius” award and a Doris Duke Artist Award, Regina has been widely hailed for her mastery of her instrument and her drive to expand its possibilities. In 2018, she was named artistic director of the Geri Allen Jazz Camp at the New Jersey Performing Arts Center, a unique summer immersion program for aspiring women jazz professionals. In December of that year, she was nominated for a Grammy for Best Improvised Solo for “Some of That Sunshine,” the title track on vocalist Karrin Allyson’s album. In 2020, Regina was nominated for Best Improvised Solo for “Pachamama” from Thana Alexa’s album. She is on the faculty of the Manhattan School of Music and New Jersey City University and artist-in-residence at the Oakland University School of Music, Theatre, and Dance. Past positions have included resident artist for San Francisco Performances and resident artistic director for SFJAZZ.

Born in Detroit, Regina began studying violin at the age of four using the Suzuki method. She attended Cass Technical High School in Detroit, and her training continued at the New England Conservatory of Music and at Oakland University in Michigan for jazz. She taught violin in public schools in Detroit and on a U.S. military base in Germany. She first gained attention with *Straight Ahead*, an all-female jazz quintet that recently celebrated its 25-year reunion at the Detroit Jazz Festival. She also recorded and toured for six years with The String Trio of New York.

In 1995, Regina released her self-titled solo debut on Atlantic Records. Three more albums followed in rapid succession: *Something for Grace* (1997), *Rhythms of the Heart* (1999), and *Motor City Moments* (2000), all on Verve. Traveling to Genoa, Italy, and making history by being the first nonclassical violinist to play Niccolò Paganini’s *Il Cannone* (“The Cannon”), the legendary violin built by Giuseppe Guarneri in 1743, inspired her next effort, *Paganini: After a Dream* (Verve, 2003). *I’ll Be Seeing You: A Sentimental Journey* (Verve, 2006) became a powerful and heartfelt tribute to her late mother. The connection to family, history, and tradition continued in *Reverse Thread* (E1 Music, 2010) and *Southern Comfort* (Sony Masterworks, 2014), drawing ties between her own African heritage and her family’s history. In 2017, she released, *Ella: Accentuate the Positive* (Okeh, 2017), which celebrates the music and spirit of her inspiration, musical legend Ella Fitzgerald. Her latest recording *Swing States: Harmony In The Battleground* (Tiger Turn Productions, E1 Music, 2020) is a project that extols the

importance of taking part in the democratic process.

Regina also can be heard on such albums as Arturo O’Farrill’s *Fandango at the Wall: A Soundtrack for the United States, Mexico and Beyond*; Stefon Harris’ *Sonic Creed*; John Beasley’s *MONK’estra*, volume 2; and James Carter’s *Caribbean Rhapsody*, along with Eddie Palmieri’s *Listen Here!*, which won a 2005 Grammy award for best Latin Jazz album, and the Grammy-nominated *Freefall* with Kenny Barron.

She has performed at numerous jazz festivals, including Monterey, Newport, Detroit, Atlanta, Bern, Montreux, Miami, New Orleans, Montreal, Mid-Atlantic (Washington, D.C.), PDX (Portland, Oregon), Rochester, and North Sea (Rotterdam, the Netherlands). Among the orchestras she has appeared with are the Detroit Symphony Orchestra, the Orquestra Sinfônica do Estado de São Paulo, the Knoxville Jazz Orchestra, the Atlanta Symphony, and the Chicago Sinfonietta. Particularly thrilling was her participation in the 2017 International Jazz Day All-Star Global Concert in Havana, Cuba.

A winner of multiple readers’ and critics’ poll awards from *DownBeat*, *JazzTimes*, and other publications, Regina tours with her own group and has appeared frequently as a guest soloist, including with such performers as Kenny Barron, the late bassist Ray Brown, Akua Dixon, Steve Turre, Stefon Harris, George Wein, Mary J. Blige, Cassandra Wilson, Joe Jackson, Billy Joel, Dolly Parton, and Omara Portuondo.

Regina has three times been a Pulitzer Prize jurist. She is currently featured in J. Jill’s “Inspired Women” ad campaign.

Regina lives in Maywood, New Jersey, with her husband, drummer Alvester Garnett.

Winds of Change

Members of the Los Angeles Philharmonic

Meredith Snow, curator and viola

Jarrett Threadgill, supporting curator and viola

TUESDAY

MARCH 29, 2022 8PM

Valerie COLEMAN *Red Clay & Mississippi Delta* (c. 6 minutes)

Catherine Ransom Karoly, flute

Marion Arthur Kuszyk, oboe

Burt Hara, clarinet

Amy Jo Rhine, horn

Evan Kuhlmann, bassoon

PIAZZOLLA *Oblivion* (c. 6 minutes)

Marion Arthur Kuszyk, oboe

Gabriela Peña-Kim, violin

Miika Gregg, violin

Jarrett Threadgill, viola

Jason Lippmann, cello

Christopher Hanulik, bass

Wynton MARSALIS *Meeelaan* (c. 13 minutes)

Blues

Tango

Bebop

Evan Kuhlmann, bassoon

Gabriela Peña-Kim, violin

Miika Gregg, violin

Jarrett Threadgill, viola

Jason Lippmann, cello

INTERMISSION

COLERIDGE-TAYLOR *Nonet in F minor, Op. 2* (c. 26 minutes)

Allegro energico

Andante con moto

Scherzo: Allegro

Finale: Allegro vivace

Marion Arthur Kuszyk, oboe

Burt Hara, clarinet

Evan Kuhlmann, bassoon

Amy Jo Rhine, horn

Joanne Pearce Martin, piano

Akiko Tarumoto, violin

Meredith Snow, viola

Ben Hong, cello

Christopher Hanulik, bass

This performance is
generously underwritten
by **Terri and Jerry Kohl**.

Moritaka Kina is
chief piano technician
for the Los Angeles
Philharmonic Association.

Programs and artists
subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

RED CLAY & MISSISSIPPI DELTA

Valerie Coleman (b. 1970)

Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, Grammy-nominated flutist, and entrepreneur. Highlighted as one of the "Top 35 Women Composers" by The Washington Post, she was named Performance Today's 2020 Classical Woman of the Year, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer, or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Herb Alpert Ragdale Residency Award, and nominations from the American Academy of Arts and Letters and United States Artists. Umoja, Anthem for Unity was chosen by Chamber Music America as one of the "Top 101 Great American Ensemble Works" and is now a staple of woodwind literature.

Red Clay & Mississippi Delta is a short work that combines the traditional idea of musical scherzo with living in the South. It references the background of my mother's side of the family that hails from the Mississippi Delta region. From the juke joints and casino boats that line the Mississippi River, to the skin tone of kinfolk in the area: a dark skin that looks like it came directly from the red clay. The solo lines are instilled with personality, meant to capture the listener's attention as they wail with "bluesy" riffs that are accompanied ("comped") by the rest of the ensemble. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the south.

—Valerie Coleman

OBLIVION

Astor Piazzolla (1921–1992)

Composer Astor Piazzolla spent many of his formative years in the Italian neighborhoods of New York City, where he learned to play the *bandoneón* (a button accordion of Italian origin, now associated most often with the Argentine tango). After moving to Buenos Aires and receiving a formal music education, the precocious Piazzolla was accepted as a student of the celebrated composer and teacher Nadia Boulanger, mentor to many unique 20th-century composers (Elliott Carter, Aaron Copland, Walter Piston, Virgil Thomson, just to name a few of the Americans). After studying with her for a time, Piazzolla had composed a number of less-than-inspired works for Boulanger, prompting her to ask him what kind of music he loved to write. After playing one of his tangos for her, she said that this was the music he should be writing—the music from his heart and not from his head; instead of continuing to write more neo-classical chamber works, he devoted himself to the tango, with a vengeance. He formed his own tango orchestra, the Octeto de Buenos Aires and later the Quinteto Nuevo Tango, and began composing music that eventually became known as *nuevo tango*—the New Tango.

Indeed, this became the legacy of Piazzolla, now known as the most accomplished modern composer of the tango. The dance itself is as popular now as at any time in history, with virtually every city in the world sporting someone who teaches the sultry moves to eager couples. Originally played and danced to in the bordellos of Buenos Aires, the music is heard not only as accompaniment to the sensuous dance, but, thanks

to Piazzolla—and numerous transcriptions and arrangements by aficionados such as John Adams—as serious music for the concert hall. —Dave Kopplin

MEEELAAN

Wynton MARSALIS (b. 1961)

Wynton Marsalis is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered the Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982 and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. In 1997, Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center.

Meeelaan, a work for bassoon and string quartet, was composed for the Chamber Music Society of Lincoln Center's bassoonist, Milan Turkovic. As a composer, Marsalis has been described by Allan Kozinn in *The New York Times* as "an eclectic, and in this piece, blues and jazz styles jostle with tango rhythms, bassoon figures that allude to *The Rite of Spring*, and string writing with ... modern spikiness." Describing the work's U.S. premiere in December of 2001, the reviewer singled out various "touches to pique the interest—a lilting jazz melody in the opening "Blues" movement, and the rhythms of the "Bebop" finale.

NONET IN F MINOR, OP. 2

Samuel Coleridge-Taylor
(1875–1912)

The Nonet in F minor, Op. 2, was written in 1894. It is scored for oboe, clarinet, horn, bassoon, violin, viola, cello, double bass, and piano. Its first performance (and apparently the only one until very recent times) was on a student concert at the Royal College of Music on July 5, 1894.

The Nonet is in four large movements, and its scoring makes

it almost orchestral in sound. The influence of Dvořák, whom Coleridge-Taylor admired greatly, is evident in the opening theme of the first movement; nevertheless, there is much individuality of style throughout the entire work. The slow movement is characterized by florid lines and a truly masterful second theme. Listeners will have to decide for themselves whether Grove's criticism of this movement holds true. The duple-meter Scherzo has been aptly described

by Geoffrey Self (*The Hiawatha Man*, 1995) as "goblinesque," with its minor key and pervasive pizzicato in the strings, but it also contains a lyrical trio. The final movement does not adopt a conventional "finale" character—neither light and playful, nor heroic—but rather, with its major key and rousing spirit, conveys a sense of easy, unexaggerated confidence. —**Jane Ellsworth**, reprinted with kind permission of Centaur Records, Inc.

ABOUT THE ARTISTS**MIIKA GREGG**

Miika Gregg joined the Los Angeles Philharmonic in July 2017, after serving as a member of the Dallas Symphony Orchestra for six seasons. Born in Finland and raised in Boston, Gregg studied under Boston Symphony violinist Aza Raykhtsaum before attending Indiana University, where he was taught by Koichiro Harada and Ik-Hwan Bae. He pursued graduate studies at the Cleveland Institute of Music and Southern Methodist University, where he studied under William Preucil and Emanuel Borok. Gregg has also been mentored by Alex Kerr, with whom he studied for several summers as a fellowship recipient at the Aspen Music Festival and School.

Gregg has performed with numerous orchestras and at music festivals across the country. He has held leadership positions with the Akron Symphony Orchestra, Spoleto USA Orchestra, and the Breckenridge Music Festival Orchestra, and has also performed with the Canton Symphony Orchestra, Sun Valley Summer Symphony, and San Francisco Symphony. Gregg has also been an active chamber musician, collaborating frequently with his colleagues in the Dallas Symphony. In addition to performing classical music, Gregg has also been active in the recording studio, appearing

on albums by artists such as Flo Rida, Meghan Trainor, and Charlie Puth. In his free time, Miika enjoys hiking with his dog Birdie, playing outdoor sports, reading about philosophy, and searching for the perfect cup of coffee.

CHRISTOPHER HANULIK

Christopher Hanulik joined the Los Angeles Philharmonic in 1984 and was appointed Principal Bass in 1987. He also served as Principal Bass of the Cleveland Orchestra. During his tenure in Cleveland, he made numerous recordings, including *L'Histoire du soldat*, conducted by Pierre Boulez and released by Deutsche Grammophon.

Hanulik appears regularly on the LA Phil's Chamber Music series and Green Umbrella series. He has performed with the Miami String Quartet, the Jacques Thibaud String Trio, the Chicago String Quartet, and the Calder Quartet. He has also performed with Gil Shaham, Cho Liang Lin, Yefim Bronfman, Emanuel Ax, Vladimir Feltsman, and Thomas Adès, among others. Hanulik has performed at the St. Barth Music Festival, Chamber Music Sedona, and La Jolla SummerFest.

Hanulik has served on the faculties of the Cleveland Institute of Music,

the Kent/Blossom Music Festival, Pepperdine University, and California State University–Northridge. He is currently on the faculties of the University of California–Los Angeles and the Aspen Music Festival.

Hanulik attended the Juilliard School, where he studied with famed bass pedagogue Homer R. Mensch.

BURT HARA

After 25 seasons as Principal Clarinet of the Minnesota Orchestra, Burt Hara joined the Los Angeles Philharmonic as Associate Principal Clarinet. He has served as Principal Clarinet of the Philadelphia Orchestra and the Alabama Symphony Orchestra and has also performed with the New York Philharmonic, the St. Louis Symphony, the Saint Paul Chamber Orchestra, the Baltimore Symphony, and the Seattle Symphony.

At the age of 14, Hara made his solo debut with the Los Angeles Philharmonic. A frequent soloist with the Minnesota Orchestra, Hara has also soloed with the Philadelphia Orchestra, the Tucson Symphony, the Alabama Symphony, Aspen Chamber Symphony, Cedar Rapids Symphony, the Quad Cities Symphony, the Fargo-Moorhead Symphony, and the Monterey Symphony.

Hara is a faculty member at California State University–Fullerton and the Colorado College Summer Music Festival. He has also served on the faculties of the Aspen Music Festival, the University of Minnesota, and the University of Alabama.

Hara is a graduate of the Curtis Institute of Music, where he studied with Donald Montanaro. His principal teachers also include Yehuda Gilad and Mitchell Lurie. Burt Hara is a Buffet Group USA and Vandoren Performing Artist.

BEN HONG

Cellist Ben Hong joined the Los Angeles Philharmonic in 1993, at age 24, as Assistant Principal Cello. He currently serves as Associate Principal Cello, appointed in 2015 by Music Director Gustavo Dudamel. Hong also performs frequently as soloist and as a member of chamber music ensembles. He has collaborated with such artists as Emanuel Ax, Yefim Bronfman, Janine Jansen, Lang Lang, Sir Simon Rattle, and Esa-Pekka Salonen. Concerto appearances with the LA Phil have included the U.S. premiere of Mark-Anthony Turnage's cello concerto *Kai*, with Rattle conducting at the Ojai Music Festival and the LA Phil premiere of Tan Dun's *Crouching Tiger* Concerto, conducted by Long Yu at the Hollywood Bowl.

In 2009, Hong was hired by DreamWorks Pictures to train several members of the cast of the movie *The Soloist*, including Jamie Foxx. In addition, he was the featured soloist on the soundtrack, which was released on the Deutsche Grammophon label.

Born in Taipei, Taiwan, Hong won his native country's National Cello Competition three years in a row before leaving home, at age 13, for the Juilliard School. Later he studied with Lynn Harrell at the University of Southern California's School of Music before joining the LA Phil. In 2012, Hong joined the faculty of USC's Thornton School of Music as an

Adjunct Professor. Additionally, he frequently presents clinics and master classes in the U.S. and abroad.

CATHERINE RANSOM KAROLY

Catherine Ransom Karoly was appointed Associate Principal Flute by former Music Director Esa-Pekka Salonen in March 2009. She joined the Los Angeles Philharmonic as second flutist in May 1996. In October 2000, she made her solo debut with Salonen conducting the Philharmonic in Ibert's *Flute Concerto*.

Before coming to Los Angeles, Karoly spent three seasons as flutist in the New World Symphony in Miami, Florida, under music director Michael Tilson Thomas. She appeared as soloist with the NWS on several occasions.

As a member of the award-winning Dorian Wind Quintet from 1994 to 1996, she appeared regularly on chamber music series throughout the U.S. She has participated in numerous music festivals, including Marlboro, Tanglewood, and the Spoleto Festival in Italy. She has been a featured performer at La Jolla Music Society's SummerFest since 1991.

Born in Minneapolis, Minnesota, Catherine Ransom Karoly received a Master of Music degree from the Juilliard School, where she studied with Carol Wincenc. Karoly graduated from the University of Wisconsin in Madison with Phi Beta Kappa honors and was the recipient of a Fulbright Grant to England. Her other teachers include Trevor Wye, Mary Kay Fink, Robert Cole, and Susan Morris DeJong. She is married to LA Phil cellist Jonathan Karoly; together they have three children.

EVAN KUHLMANN

Evan Kuhlmann was appointed Contrabassoon of the Los Angeles Philharmonic by Gustavo Dudamel in 2018, shortly after completing his twelfth season as Assistant Principal Bassoon and Contrabassoon of

the Oregon Symphony. A native Seattleite, he is a graduate of Interlochen Arts Academy and the Juilliard School, where he earned a B.M. in Bassoon Performance with Scholastic Distinction as a student of Frank Morelli, a Graduate Diploma in Music Composition as a student of Robert Beaser, and the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. Evan also studied bassoon with Francine Peterson, Barrick Stees, and Eric Stomberg; and composition with Samuel Jones, Stanley Wolfe, and Philip Lasser.

Evan has performed with numerous orchestras internationally including the St. Louis, San Diego, and Seattle Symphonies, the Orpheus Chamber Orchestra, Orchestra of St. Luke's, All-Star Orchestra, Grant Park Orchestra, and Orchestra of the Festival dei Due Mondi in Spoleto, Italy. He has appeared as a soloist with the Seattle Symphony at Benaroya Hall, the Marrowstone Festival Orchestra, and alongside Jethro Tull with the Oregon Symphony. As Principal Bassoon of the Cabrillo Festival Orchestra, Evan has performed countless premieres, including works of John Adams, Magnus Lindberg, and James MacMillan.

A dedicated teacher, Evan has served on the faculty of Portland State University and the Marrowstone Music Festival. He has also coached the bassoonists of the Filarmónica Joven de Colombia, Portland Youth Philharmonic, and Metropolitan Youth Symphony.

MARION ARTHUR KUSZYK

Marion Arthur Kuszyk joined the Los Angeles Philharmonic as Associate Principal Oboe at the Hollywood Bowl in August 1995. Originally from the metropolitan Washington, D.C. area, Kuszyk received her Bachelor of Music degree from Oberlin Conservatory and her Master of Music degree from the Eastman School of Music.

Prior to joining the LA Phil, Kuszyk

was a member of the Kansas City Symphony for five years (Associate Principal Oboe and Acting Principal Oboe) and taught oboe at the University of Missouri in Kansas City. She has made concerto appearances with the Los Angeles Philharmonic, the National Symphony, the Kansas City Camerata, and the Kansas City Chamber Orchestra. In addition, she has performed as guest principal oboe with the Boston Symphony, with the Atlanta Symphony, and with the Saint Paul Chamber Orchestra. She has also performed with the Virginia Symphony, the Charleston Symphony, the Tanglewood Fellowship Orchestra, and the Summerfest Chamber Music series in Kansas City. She was principal oboe of the Grant Teton Music Festival Orchestra for eight years.

Kuszyk is an active performer in the LA Phil's Chamber Music and Green Umbrella series. She participated in the North American premiere of Esa-Pekka Salonen's quintet piece *Memoria*. She currently teaches at the University of Southern California.

JASON LIPPMANN

Jason Lippmann joined the Los Angeles Philharmonic during the 2004/05 season, after five years of performing as a member of the New Jersey Symphony Orchestra. Lippmann has also performed with the Baltimore Symphony, with both the Cincinnati Symphony and Cincinnati Opera, the New World Symphony, the American Ballet Theatre Orchestra, and the Orpheus Chamber Orchestra. Along with his orchestral playing, Lippmann has actively performed as a chamber and solo musician, most recently on the Philharmonic's Chamber Music and Green Umbrella series.

A native of Cincinnati, Ohio, Lippmann began his music studies on the violin at the age of three. He switched to the cello a year later and studied with Norman Johns, Assistant Principal cellist of the Cincinnati Symphony. Lippmann received his

Bachelor of Music degree from the Manhattan School of Music, where he studied with Peter Wiley, Alan Stepanky, Julia Lichten, and David Geber, whose father, Ed Geber, was a member of the Los Angeles Philharmonic cello section.

Lippmann has performed at the Tanglewood Festival, the Aspen Music Festival, the Bard Festival, and the Bellingham Music Festival.

JOANNE PEARCE MARTIN

Pianist Joanne Pearce Martin was appointed to the Los Angeles Philharmonic by Esa-Pekka Salonen in 2001. She holds the Katharine Bixby Hotchkis Chair for keyboards. A graduate of Philadelphia's Curtis Institute, she balances a busy career as soloist, chamber musician, and recording artist. She has performed at dozens of music series and festivals spanning four continents, collaborating with artists such as Joshua Bell, Lynn Harrell, James Galway, Jean-Pierre Rampal, Julius Baker, and Joseph Silverstein. She has appeared as soloist with the LA Phil at both Walt Disney Concert Hall and the Hollywood Bowl, and with many other orchestras, including the Philadelphia Orchestra and the Huddersfield Philharmonic in England.

Martin has made numerous television appearances, some of the most recent ones having been with violinist Joshua Bell at the Smith Center in Las Vegas and on the Tavis Smiley show. This season she is also featured on PBS television's *Grammy Salute to Music Legends*—representing the LA Phil along with Martin Chalifour, Robert deMaine, and Boris Allakhverdyan—performing John Williams' *Air and Simple Gifts* as part of the segment that honors Williams.

Martin enjoys delving into new musical projects, such as playing the theremin. She has performed and recorded a commissioned piece (*Theremin's Journey*) by Gernot Wolfgang, in which she plays both the theremin and piano. She

also recently commissioned a solo piano work (*D'Nato*) by composer and LA Phil Principal Timpanist Joseph Pereira.

This season she and her husband Gavin Martin continue to concertize together in the U.S. and abroad as a two-piano team. She also collaborates periodically with pianist Jeffrey Kahane.

When she's not making music, you might find Joanne up in the air—she is an instrument-rated airplane pilot and master-rated skydiver.

Joanne Pearce Martin is a Steinway Artist.

GABRIELA PEÑA-KIM

Gabriela Peña-Kim comes from a musical and diverse family, her father a native of Honduras and her mother from South Korea. She graduated from the Jacobs School of Music at Indiana University, where she studied with Alexander Kerr, concertmaster of Dallas Symphony. Her main focus has been on orchestral playing, attending numerous music festivals, including Music Academy of the West, Pacific Music Festival, Schleswig-Holstein Music Festival, and Aspen Music Festival. She sat alongside Stephen Rose as Principal Second Violin at PMF and was a finalist for the concerto competition at Music Academy of the West. Gabriela has had the privilege of working under such notable conductors as Alan Gilbert, Larry Rachleff, Valery Gergiev, Christoph Eschenbach, and Robert Spano. For the past two years, she has been playing with the Jacksonville Symphony under music director Courtney Lewis. She has also been a frequent guest artist with the Lawson Ensemble, resident trio at the University of Florida in Jacksonville. Along with being a part of the St. Augustine Music Festival for the past eight years, performing with the Diaz Trio, as well as leading the chamber orchestra, she is also involved in managing the festival with her parents, the founders.

AMY JO RHINE

A native of Lebanon, Pennsylvania, Amy Jo Rhine was appointed by Gustavo Dudamel as Third Horn of the Los Angeles Philharmonic during the 2014/15 season. She has held the associate and principal horn positions with the Colorado Music Festival since 1997 and has been a member of the Memphis-based IRIS orchestra since 2001.

Prior to her family's move to Southern California in 2012, they spent nine years in St. Louis, where she enjoyed a diverse professional life teaching from her private home studio, held the adjunct faculty positions at both Webster and Maryville Universities, and played regularly with the St. Louis Symphony.

Rhine joined the Mountain View, California-based ensemble, QUADRE, The Voice of Four Horns in 2008. She performed on and helped produce their most recent albums, *Our Time* and *Horns for the Holidays*. Rhine received her training from Verne Reynolds at the Eastman School of Music, earning a B.M. degree and Performer's Certificate, and with James Decker at the University of Southern California, graduating with an M.M. degree.

Amid busy performance schedules, Amy Jo and her husband, Greg Roosa, reserve ample time to discover the finer points of supercars and superheroes with their sons, Norty and Sutton.

MEREDITH SNOW

Violist Meredith Snow, a native of Long Island, New York, received her bachelor's and master's degrees from the Juilliard School of Music, where she was a student of Paul Doktor and Samuel Rhodes. A former member of the Colorado String Quartet, she has also participated in the Tanglewood, Aspen, and Marlboro Music Festivals. Snow played three seasons with the San Francisco Opera Orchestra before joining the LA Phil in 1986, often appearing with the Philharmonic Chamber Music Society and the Green Umbrella Series. She currently serves

as Chairperson of the International Conference of Symphony and Opera Musicians (ICSOM), a players conference within the American Federation of Musicians (AFM).

JARRETT THREADGILL

Jarrett Threadgill, a Southern California native, began studying music in public school at the age of eight. He graduated from the Orange County High School of the Arts and received his Bachelor of Music degree from Chapman University's Conservatory of Music. Jarrett spent a year teaching music at Renaissance Arts Academy, a public charter school in Los Angeles. His engagement with these students guided his career development in recognizing the significant impact that equity in music and arts education can have on young children.

Jarrett received his Master's from the Cleveland Institute of Music and was subsequently awarded a teaching assistantship and full-tuition scholarship at the University of Miami to pursue his Artist Diploma. He became a Viola Fellow with the New World Symphony from 2015 through 2018. Additionally, Jarrett was able to participate in an exchange program with the Iberacademy in Medellín, Colombia, renewing his commitment to coaching and mentoring young musicians.

Jarrett has performed with many ensemble groups in the United States, as well as around the world. He had the privilege of working under notable conductors, such as Michael Tilson Thomas, Paavo Järvi, Fabio Luisi, and Esa-Pekka Salonen. Some past music festivals include the National Repertory Orchestra, Aspen Music Festival and School, Castleton Festival, Le Domaine Forget in Quebec and the Verbier Festival in Switzerland.

An avid chamber musician, Jarrett recently toured in a piano quintet with Lincoln Center Stage aboard a Holland-America cruise line. During the 2018/19 and 2019/20 seasons, he served as Principal

Viola of the Canton Symphony Orchestra and was also afforded opportunities to perform with the Buffalo Philharmonic, North Carolina Symphony, the Cleveland Orchestra, and the Toledo Symphony.

Jarrett is thrilled to return to Southern California and honored to be joining the Los Angeles Philharmonic as a Judith and Thomas L. Beckmen LA Phil Resident Fellow.

AKIKO TARUMOTO

Akiko Tarumoto began her violin studies at age five. Her principal teachers have been Masao Kawasaki, Dorothy DeLay, and Glenn Dicterow. A native of Eastchester, New York, Tarumoto studied at the preparatory division of the Juilliard School and received her bachelor's degree in English and American Literature with honors from Harvard University in 1998. In 2000, she received her Master of Music degree from the Juilliard School and joined the second violin section of the Los Angeles Philharmonic.

In 2004, she was appointed to the first violin section of the Chicago Symphony Orchestra under Daniel Barenboim. While in Chicago, she performed on the Rush Hour and Chicago Symphony chamber series, at the Winter Chamber Music Festival at Northwestern University, and on the MusicNOW contemporary series.

Tarumoto returned to the Los Angeles Philharmonic in the fall of 2011 as a member of the second violin section and was appointed to fifth chair of the first violin section in March 2015. In January 2017, she was named Assistant Concertmaster. She is a frequent performer on the LA Phil's Chamber Music and Green Umbrella series and has been featured as a soloist with the orchestra. Tarumoto has performed in the summer festivals of Aspen, Taos, and Spoleto (Italy). She has also appeared at the Mimir Festival in Fort Worth, Texas, and at the Chamber Music Festival of Lexington in Kentucky. Her husband is First Associate Concertmaster Nathan Cole.

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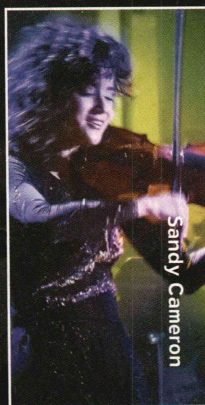
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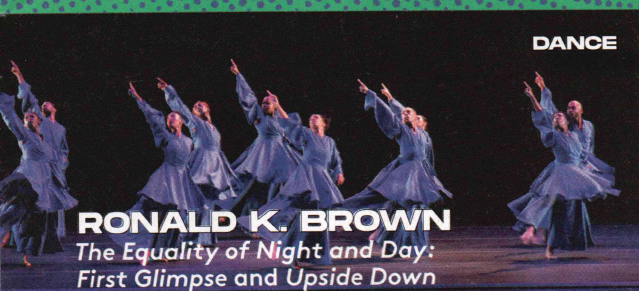
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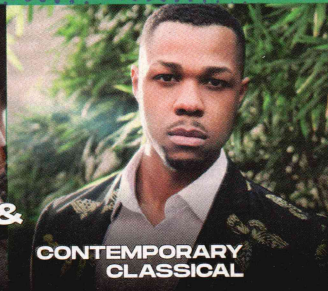


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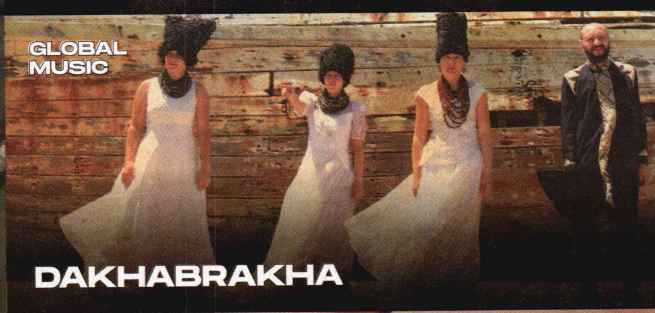


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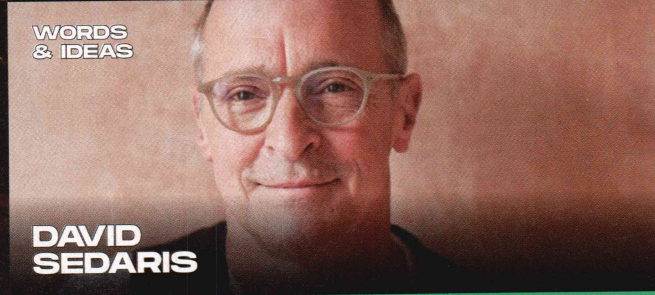
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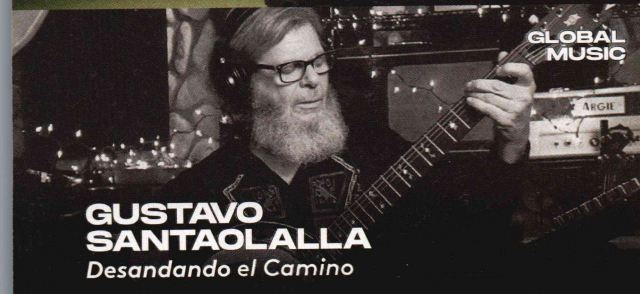
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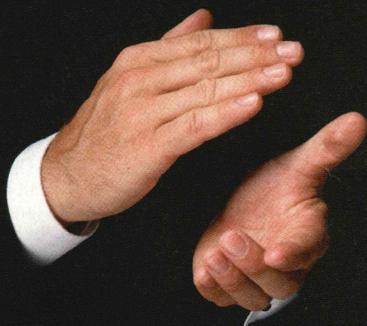
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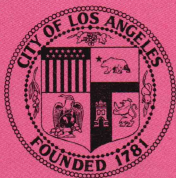
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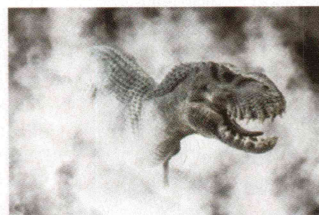
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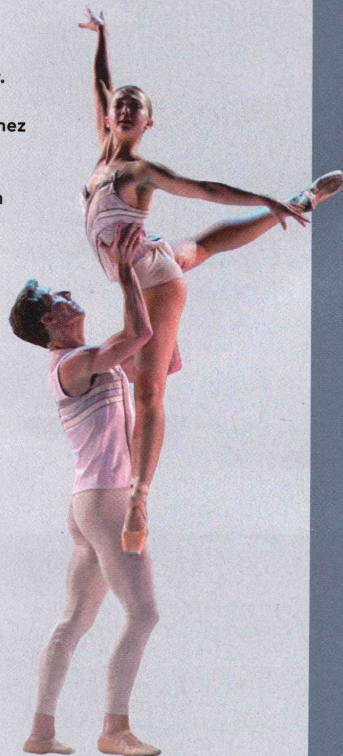
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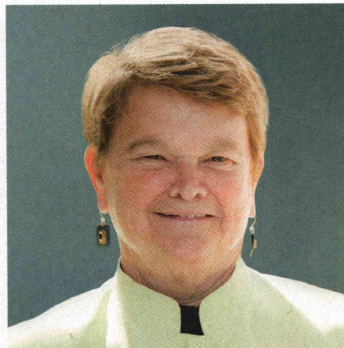
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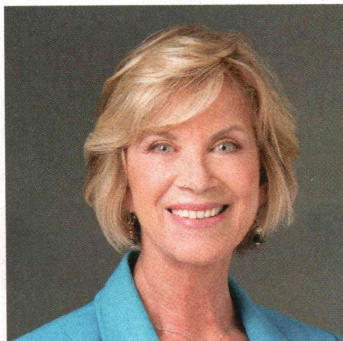
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THU 3 MAR / 7:30 p.m.

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Thru 4/10/2022

FRI 4 MAR / 8:00 p.m.

Elgar and Tchaikovsky

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Thru 3/6/2022

SUN 6 MAR / 7:30 p.m.

American Youth Symphony

— ***Sounds About Town***

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TUE 8 MAR / 8:00 p.m.

Green Umbrella: Jay Campbell

+ inti figgis-vizueta

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WED 9 MAR / 8:00 p.m.

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FRI 11 MAR / 8:00 p.m.

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SAT 12 MAR / 7:30 p.m.

St. Matthew Passion

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Thru 3/27/2022

SAT 12 MAR / 8:00 p.m.

Shostakovich and Prokofiev

with Ludovic Morlot

LA PHIL

@ Walt Disney Concert Hall

Thru 3/13/2022

SUN 13 MAR / 7:30 p.m.

Organ: Monica Czausz Berney

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TUE 15 MAR / 8:00 p.m.

José González • Jess Williamson

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@ Walt Disney Concert Hall

WED 16 MAR / 8:00 p.m.

Colburn Celebrity Recital:

Midori

LA PHIL

@ Walt Disney Concert Hall

FRI 18 MAR / 11:00 a.m.

Hilary Hahn Plays Barber

LA PHIL

@ Walt Disney Concert Hall

Thru 3/20/2022

SUN 20 MAR / 7:00 p.m.

Handel / Pärt

LOS ANGELES

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@ Walt Disney Concert Hall

TUE 22 MAR / 8:00 p.m.

Chamber Music

LA PHIL

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Also 3/29/2022

THU 24 MAR / 8:00 p.m.

Mahler's Seventh with

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FRI 25 MAR / 8:00 p.m.

Maria Schneider Orchestra •

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SAT 26 MAR / 11:00 a.m.

Toyota Symphonies for Youth:

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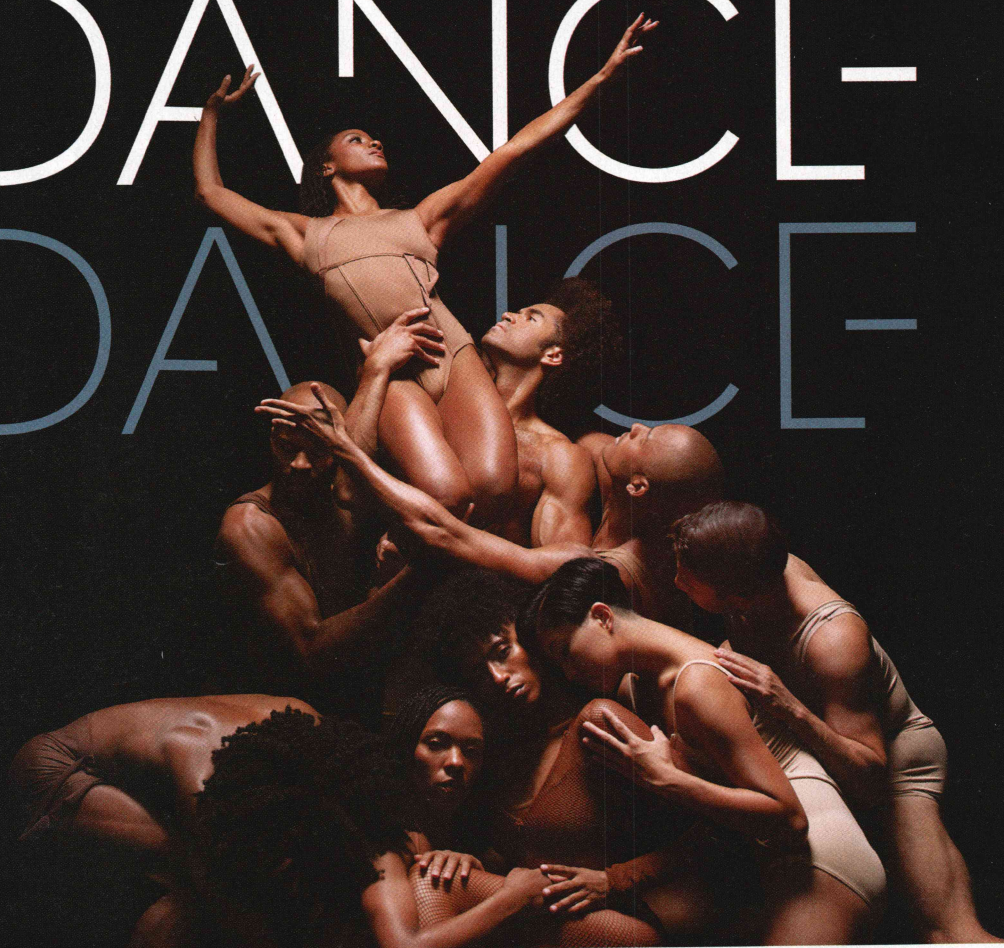
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LaTasha Barnes. Photo by Em Watson.



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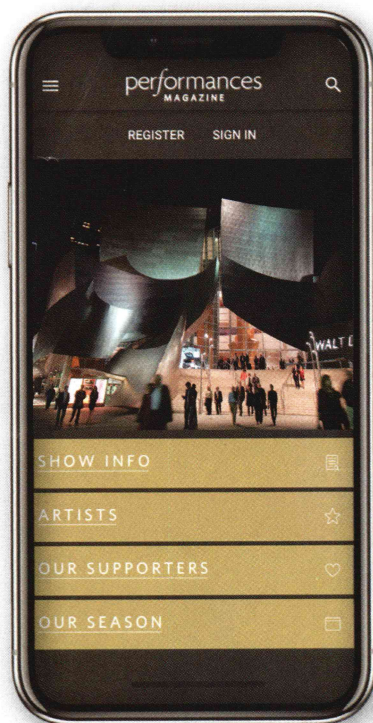
Performances Magazine unveils a digital program platform for shows and concerts

DROP DOWN MENU
Table of app contents.

REGISTER
Stay arts-engaged,
access past programs.

THE ESSENTIALS
Acts, scenes, synopses,
repertory and notes.

CONTRIBUTORS
Donors and sponsors who
make it all possible—you!



SEARCH
Find whatever it is you
want to know—easily.

SIGN IN
Link to your performing-arts
companies and venues.

THE PLAYERS
Bios and background for
cast, crew and creators.

WHAT'S ON
What's coming at a glance
and ticket information.

NO RUSTLING PAGES, no killing trees.... Of all the innovations to have come out of the pandemic, the new *Performances* program platform, accessed on any digital device, may be least likely to disappear in the foreseeable future. Not only has its time come—it was long overdue.

Performances provides the programs for 20 SoCal performing-arts organizations, from the Los Angeles Philharmonic and the Ahmanson to San Diego Opera, where the app made its debut.

The touchless platform provides cast and player bios, donor and season updates and arts-centric features. Audiences receive a link and code word that instantly activate the app; QR codes are posted, too.

Screens go dark when curtains rise and return with the house lights. Updates—repertory changes, understudy substitutions, significant donations—can be made right up to showtime, no inserts necessary.

Other features include video and audio streams, translations and expanded biographies.

For those who consider printed programs keepsakes, a limited number, as well as commemorative issues for special events, will continue to be produced. Collectibles!

Meanwhile, there will be less deforestation, consumption of petroleum inks and programs headed for landfills. For the ecologically minded, the platform gets a standing ovation.

Theaters and concert halls are reopening after a long intermission. The stage is set, excitement is mounting. Activate your link and enjoy the shows. —CALEB WACHS

Jade Mills

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